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इदमु त्यत् पुरुतमं पुरस्ताज् ज्योति :—ऋक्, IV. 51

'This ever-recurring **Light of the East**'

077695

Editor

Buddha Prakash

Joint Editor

V. C. Pandey

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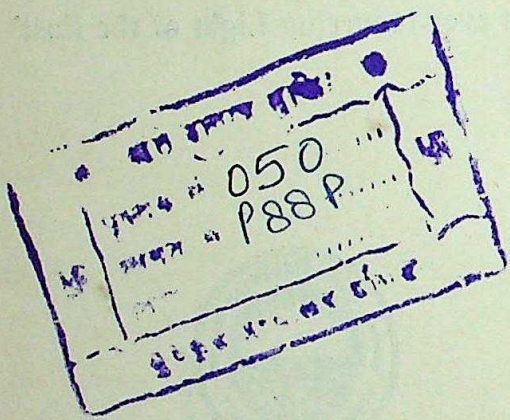

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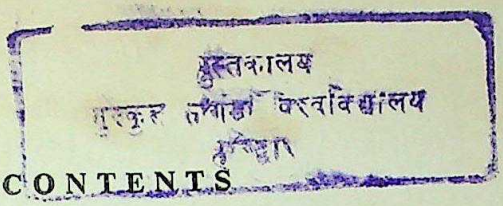

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EDITORIAL

We are glad to offer Part 2 of Vol. V of the *Digest of Indological Studies*. It is the 9th issue of the journal and contains all its salient features. The number of journals utilised in it is 274. They pertain to 11 languages. The number of articles abridged is 390.

EDITORS

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I ARCHÆOLOGY

Banerji, Adris

PRE-ISLAMIC GAUR

The paper is based upon several visits that the author has paid in winter 1965-66 in connection with the inspection of the centrally protected monuments.

Besides Pāṇḍav Rājār Dālān or the pillars in the Chamkatti Masjid at Gaur, Bardwārī or Barā Sonā Masjid was erected on a tumulus by Sultan Nasrat Shah in 932 A.H. (A.D. 1256) containing earlier remains. The Chaikā Masjid at Gaur with its stepped dome contains the doorways of Hindu temple or temples and Hindu sculptures. In fact, the writer feels that if the high ground between the Gumti Gate and the Baisgaji wall is excavated, below early Muslim foundations, Hindu antiquities will be found, which may or may not go beyond *c.* 7th century A.D.

The Hindu city of Gaur was in the neighbourhood of English Bazar of Malda Town, extending towards the junction of Kālindri and Mahānandā, near Nīmāsarai. This is probably ancient Rāmāvatī or Navadvīpa.

When we proceed from Bāghvāḍī along the tarred Malda-Balurghat Road, we meet with a series of undoubted Hindu settlements at Gajole, Habibpur, Rāmigarh, Deotala, Patharghaṭṭā, Bansīhārī, Bāmanagolā, Kālichak and Sonārapul jungles, extending towards Pūrṇabhavā river, on whose bank are the ruins of Bangarh. All these sites have supplied images of Hindu and Jaina affiliations.

Pāṇḍuā or Hazrat Pāṇḍuā is only a mile from the present Malda town and the tradition ascribes it to the heroes of the *Mahābhārata*. The author identifies Pāṇḍuā with Puṇḍranagara occurring on the coins of Danujamardanadeva and Mahendradeva issued in 1417 and 1416.

The mounds near Raikhan Dighī, Laṭu Pāṭur Bhīṭā were probably military outposts to guard the nearby ferry at Piraganj. Deotala, 15 miles from Pāṇḍuā, yielded a Viṣṇu image to General Cunningham. Bansihāri, Ekdale yielded sculptures to S.K. Sarasvati.

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Begley, Vimala S.

THE GAṄGĀ-YAMUNĀ BASIN IN THE FIRST MILLENNIUM B.C.

The first phase of the Gaṅgā-Yamunā civilization (1,000/800 to 500 B.C.), characterised by its most outstanding ceramic, the painted gray ware, has a concentration of sites in the cis-Sutlej areas of the Panjab and Rajasthan and farther east in western Uttar Pradesh, from Sarasvatī in the upper Gaṅgā system to Kauśāmbī on the Yamunā.

Many of the western settlements of this phase are on the same sites or close to those of the earlier Harappan or Indus Valley Civilization. Generally, the settlements are along the rivers and are relatively small, the city complex having not yet developed. At Hastināpur, the mound stretches for about half a mile along the old bed of the river, and a considerable part of the settlement must have been washed away by the floods which mark the close of the painted gray ware period.

At Hastināpur and Ālamgīrpur, evidence of mud and mud-brick walls show that an average house was very much like the present-day village house in that area.

Domestication of cattle and cultivation of rice are known from Hastināpur. Glass beads and bangles, bone objects, crude terracotta figures, copper and iron tools and weapons are some of the other items associated with this culture.

Sometime in the middle of the Ist millennium B.C. the beginning of urban life is evidenced by a more advanced technology, which matured and spread covering a period of about 500-200 B.C. This phase shows greater skill and affluence.

With larger concentration of population, the area of a settlement became more extensive and there began to appear the first walled cities of the Gaṅgā-Yamunā basin. The construction of ramparts and moats around major cities became a more or less normal feature for defence against floods and warfare. There is evidence of fortifications having been breached several times and repaired and reinforced by brick revetments.

Ujjain and Kauśāmbī have yielded buildings of different types showing palace and monastery complexes, the palace covering an extensive area and representing several stages of building activity, and the Buddhist monastery, too, having several building levels. Ujjain excavations revealed a tank for the easy supply of water.

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Evidence of two local industries, *viz.*, a workshop for the manufacture of beads of agate and arrow-heads and needles of bone, and another showing signs of iron-working industry has come to light.

In pottery especially, there is a tendency towards excellence, the outstanding ceramics being the northern black polished ware—wheel-turned, extremely fine, and with a highly lustrous surface. At several sites a transitional stage between the painted gray ware and northern black polished ware can be observed.

Terracottas of the north black polished ware show a larger variety including numerous female figurines of many types, whereas the earlier terracottas are relatively fewer, cruder and generally represent animal figures.

—*Exp.* Vol. IX No. 1, 1966, pp. 40-44

Bose, Satya

THE SEALED FATE OF OLD MURSHIDABAD

About 500 inscribed terracotta seals and sealings, dating from about the 5th-6th to 8th-9th century A.D. were recently unearthed during excavations undertaken by Calcutta University's Archaeology Department.

The motifs on these seals include the lotus, plants, deer, birds and the Buddhist *Dharmacakra* flanked by two deer depicting the Buddha's first sermon at the deer park in Sārnāth. The legends relate to the official seal of the *Bhikṣu-saṅgha* of *Raktamṛttika* The discovery of the site of the *Raktamṛttika Vihāra* has set at rest the long uncertainty among scholars about its location.

Most of the sealings were used as votive offerings to Buddhist shrines. It appears that Rajbadidanga, 119 miles from Howrah, was once a great seal manufacturing centre; and the structural remains of *stūpas* and shrines and the contents of seal inscriptions, discovered during the excavation, provide another and a more ancient dimension to the mellow culture of a city whose glories have disappeared with time.

—*MBo.* Vol. LXXV Nos. 10-11, October-November 1967, pp. 350-51

Brentjes, Burchard

AFRO-INDIAN RELATION IN PRE-HISTORIC TIME

There are evidences of Afro-Indian relation in pre-historic times. We find several south-east Asiatic elements in West Africa, such as :

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1. The brass-art, connecting the forest-regions in West Africa from

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Ivory-Coast to Camerun and the south-eastern regions of India—Orissa, West Bengal, Bihar and Chhota Nagpur.

2. The same African area took the main subsistence, their agricultural plants from Indo-Malayan roots, the banana, taro, yans, *etc.*

3. These are medieval historical connections between Western Africa and the pre-Dravidic and Vedoid tribes.

4. The Hovas are an Indonesian people, settled at Madagascar, where they must have come before the Greek time. They seem to have left Eastern Africa as a result of pressure from the north, where about 500 B.C. the Sabaeans crossed the Red Sea and conquered what is now Ethiopia.

So they must have been in contact with the eastern part of the African continent in the same time, when the Nok-culture started to flourish in Nigeria. The discovery of Nok-like terracottas at Luzira in Uganda seems to indicate that the Nok-culture was not limited to middle Nigeria, but extended eastward or it was accompanied by other similar cultures of the east. It may, therefore, be concluded that as early as the Ist millennium B.C. an Indo-Malayan cultural, may be ethnical, wave reached East Africa and moved westward to the Atlantic. We do not know if the brass came at that time or with a second wave of Indian influence in the last century B.C. But anyhow it came from India.

—*FL* Vol. VIII No. 1, January 1967, pp. 1–12

Gupta, S.P.

INDIAN COPPER HOARDS : THE PROBLEMS OF HOMOGENEITY, STAGES OF DEVELOPMENT, ORIGIN, AUTHORSHIP AND DATING

Since all the five types of implements made of copper found in Zone A (Bihar, Bengal, Orissa and eastern M.P.) continue in Zone B (the Jamuna-Gangetic Valley), and one or two examples with close or remote similarity with each of the types, excepting the harpoon, of Zones A and B exist in Zone X (from Nagaur in Rajasthan, passing through Gujarat, Malwa and the Deccan, up to Mysore), it can be said that not only homogeneity, but typological unity also exists between the first two zones and that there is some relationship between the assemblages of the copper hoards and the chalcolithic culture.

The results of the chemical analyses done on some of the tools, by Smith in 1905 and Lal in 1951, establish a homogeneity in metallurgy also between the Zones A and B, and strengthen the view that a similarity in

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metallurgy exists between Zones B and X. These factors amply justify the treatment of the finds in these zones under a common heading, and because of its All-India character in distribution, instead of 'Gangetic Basin Copper Hoard','Indian Copper Hoards' has been preferred as the heading.

Since historical facts imply an actual migration of people from Zone A to Zone B, the origin of the hoards is naturally placed in Zone A and it is thought that Zones A and B correspond to two successive stages of development of this industry both in time and space.

Stuart Piggot saw in the groups of copper and bronze implements the colonization of the Ganges basin by refugees and displaced persons from the Punjab and the Indus valley during the time of the break-up of the Harappa empire and the coming of the raiders from the west and according to Y.D. Sharma, a good case appears to exist for regarding the 'Copper Hoard' culture as perhaps the last phase of the eastern movement of the decaying Harappa culture. On the other hand, according to H.D. Sankalia, the possibility of the copper-hoard people being an earlier group of Aryans or Iranians cannot be ruled out. Although Sankalia is justified in indicating the similarity of the post-Harappan chalcolithic ware from Jorwe and Navadatoli with the ware from Iran, yet in the present state of our knowledge, there is nothing to show that the population of Navadatoli had actual Iranian or Aryan strain.

According to B.B. Lal, the people responsible for the copper hoards were the aboriginals of Gaṅgā basin belonging to the proto-Austroloid group of people who are to be identified with the ancestors of the present tribes of Mundas, Santhals, *etc.*, inhabiting the hilly tracts of Bihar and Bengal, and with the Niṣādas of the Vedic texts whom the Aryans encountered on their arrival in the Gaṅgā basin.

Lal, Bongard Levin, Deopik and Sankalia are all of the opinion that the authors of the copper hoards belonged to one of the earliest physical types of India designated by anthropologists variously by terms like the proto-Austroloids or Austroloids, or the Veddids who may be identified with the ancestors of the present day Mundari speaking people of Bengal, Bihar and Orissa like the Mundas and Santhals, the Niṣādas, *etc.* of the Vedic times. In all probability, these people migrated into the Jamuna-Gangetic valley. V. Smith dated these hoards about 2000 B.C. Piggot and Sharma implied a date between 1750 and 1000 B.C. Sankalia dated them around 1500 B.C. Lal gave a date about 1200 B.C. and Heine-Geldern 1200 B.C. D.H. Gordon suggested a date around 800 B.C.

Though we do not have any direct evidence to date the hoards in Zone A, for purposes of dating the hoards, it is sufficient to visualise that the

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chalcolithic culture and hoards existed side by side during the period from 1700 B.C. to 1000 B.C. in general, and between 1500 and 1000 B.C. in particular, in Zones B and X; and as a natural corollary to this proposition, the beginning of the copper hoards, *i.e.*, the Zone A stage, can easily be placed in the 1st half, or even 1st quarter, of the 2nd millennium B.C. We cannot be more precise than this in the present state of our knowledge.

—*JBRSP* Vol. XLIX Pts. 1-4, Jan.-Dec. 1963, pp. 147–66

Leshink, L.S.

SOCIOLOGICAL INTERPRETATION IN ARCHAEOLOGY

The author has expressed the opinion that the sociological interpretation of archaeological facts would become more meaningful if ethnological data of the right kind are brought into adequate use. In many parts of the East, there is an unbroken continuity between the material culture of the past and the present. An archaeologist will have much to gain by a study of the material and social facts in the neighbourhood of the site where he is working; for they may even help him to look for new facts in his own excavation. The author also suggests that a team of archaeologists should be accompanied by a professional ethnologist, if the former cannot carry out the necessary investigation themselves. He also deals in detail with the three levels of inferences suggested by Hawkes. They are inferences about the subsistence economy, socio-political institutions, and religious institutions. The author lays stress on field studies, for, on the whole, the extant anthropological literature will probably be found incapable of supplying the rather specific and detailed information required. Since independent ethnologists are not likely to suspend their own interests in order to supply this special information, it would be necessary for archaeologists themselves to undertake ethnological studies. The author appeals to the archaeologists to emphasize the discovery of syndromes rather than mere types. And to suggest what these syndromes might be composed of, a good deal of archaelogical ethnology will be required.

—*MI* Vol. XLVII No. 1, January-March 1967, pp. 8-14

Malik, S.C.

THE LATE STONE AGE INDUSTRIES FROM EXCAVATED SITES IN GUJARAT, INDIA

The Late Stone Age in India covers the microlithic stone industries of the sub-continent excepting those that are associated with village sites based on food-producing economy. There are many hundreds of surface sites in different parts of India, but there is very little of excavated

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material. In a few sites in Gujarat, Birbhanpur and Tinnevelly, one observes a fairly good range of material.

Langhnaj site in Gujarat was first excavated by Sankalia in 1941. This resulted in the discovery of animal remains and seven human skeletons in addition to a large number of microliths.

Shanaloji site is located in the north-eastern borders of Gujarat between three hills near the now famous Buddhist site of Devni-Mori. A quarter of a mile south of it lies the microlithic mound called Dhek-Vadlo from which main collection of microliths was obtained. Microliths were also collected from a trial trench on a mound adjacent to the Buddhist mound of Devni-Mori.

The raw material predominantly utilized for the Shamalaji industry is milky quartz easily accessible in the near vicinity. The ratio of quartz to other crypto-crytalline material such as chert, jasper, *etc.*, is 3:1. The microlithic industry is of a mixed nature, characterized by flakes, flake-blades, blunted-back blades, steeply re-touched flakes, points made accidently or intentionally, and crude flakes.

The collections are quite indifferent as compared to microlithic industries found outside India. In Gujarat, Sankalia has noted the presence of the asymmetrical point. The cores were treated with care, as minute blades have been taken off by the fluting technique. Scrapers of various kinds such as are present in the Middle Stone Age industries are common, but they do not characterize the microlithic industries.

Late Stone Age—microlithic—sites have been found all along the West Coast from Gujarat, through Central India, Hyderabad and Mysore, right down to Tinnevelly. But there is acute scarcity of excavated material found, especially in datable geological deposits. It is from Tinnevelly 'teri' sites that there is any direct datable evidence which can be correlated with the post-glacial climatic optimum of Europe, dated *c.* 4000 B.C.

In Gujarat, the Shamalaji industry belongs to the latest phase with no association of pottery with it. If pottery be essential part of microlithic cultures as at Langhnaj, then the conclusion regarding Shamalaji phase must await further examination.

—*AA* Vol. XXVIII Nos. 2-3, 1966, pp. 162–74

Nigam, J.S.

THE CHALCOLITHIC DANCERS OF INDIA

The present study of chalcolithic dancers is based on the evidence of the painted human figures on the pottery obtained from several sites

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excavated and explored such as Nagda, Avra, Gilund, Hatoda and Navdatoli.

Many figures presenting some or the other kind of dance have been found on the painted pottery found at these sites.

The Koli fishermen of Maharashtra have their 'Koli' dance, performed by males only, but females can also join and dance together. It is quite likely that the 'Koli' dance may have evolved from the chalcolithic dance.

In the 'Saundarya' (beauty) group dance of the Banjara women of Madhya Pradesh, performed in two rows facing each other, one may try to see the reflection of the dance the Navdatoli figures present and also the figure on the first sherd from Nagda.

The bear-dance on Avra sherd shows a close resemblance to the present day mask dances of the Bhīls of Madhya Pradesh.

—*JBRSP* Vol. XLIX Pts. 1–4, Jan.-Dec. 1963, pp. 100–6

Rao, M. S. Nagaraja

NEW EVIDENCE FOR NEOLITHIC LIFE IN INDIA. EXCAVATIONS IN THE SOUTHERN DECCAN

The author has tried to trace out the life of the Neolithic inhabitants in the southern Deccan on the basis of the new evidences exposed by the recent excavations (1963-65) conducted at Tekkalakota and Sanganakallu in the Bellary district, and at Hallur in the Dharwar district, all in the valley of Tungabhadra River. After giving a detailed account of the pottery, burials, *etc.*, of all the three sites, the author has described the sequence and principal characteristics of the cultures in the excavated sites. Thus, from a careful analysis of the results of the excavations, a fairly clear picture of life in the Neolithic village communities emerges. Though carbon samples from all the sites are still being processed, the available data would suggest a date about 1800-1600 B.C. The village communities of that period lived in small settled groups, either on hills or on the river banks, domesticating animals, practising primitive agriculture and making pottery.

—*Arc.* Vol. XX No. 1, January 1967, pp. 28–35

Reddy, K. T.

PRE-HISTORY OF THE CUDDAPAH DISTRICT

Recent explorations have brought to light about 40 pre-historic sites in the vicinity of the Cuddapah town in Andhra Pradesh. The explorations

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were carried out along the river Pennar and its tributaries. The artifacts collected belong to the Early, Middle and Late Stone Ages. It is only during the Late Stone Age that a switch-over in the raw material is noticed in the western and eastern parts of the district. The materials, such as chert, jasper, chalcedony, must have been derived from the conglomerate in this region. The Late Stone Age tools include cores, blades scrapers and flakes.

The stratified deposits in the bed of river Sagileru have indicated a definite cultural sequence. The lower and upper gravels have yielded Early and Middle Stone Age tools successively.

To determine the stratigraphy and extent of implementiferous gravels, three trial trenches were dug, one on the right bank of Sagileru and the other two on the right bank of the river Bokkineru near its confluence with Sagileru.

Phase I in trench I, comprising layers 6 and 5 of coarse pebbly cemented gravel, yielded Early Stone Age hand-axes and flakes, mostly made of water-worn pebbles.

Phase II in trench I, comprising layers 4 and 3 of small sized pebbles yielded Middle Stone Age small flake-tools, mostly side and end scrapers.

Phase III in trench I, consisting of layers 2 and 1 of fine gravel, yielded cores of Late Stone Age made on quartz pebbles.

Phase I in trench 2, comprising layers 4 and 3 of coarse brown pebbly gravel, yielded pebble tools, hand axes, flake tools, flakes and cores of Early Stone Age.

Phase II in trench 2, consisting of layers 2 and 1 of brownish fine gravel, yielded small flakes and scrapers of Middle Stone Age.

The third trench—a *nāllā* about 50 meters to the N.W. of the above section had one-meter thick deposit of tool-bearing gravel, underlying dark-brown silt, which was found superficially stuck up on digging.

—*BAIHA* No. 1, 1967, pp. 75–76

Sankalia, H. D.

PRE-AND PROTO-HISTORY IN INDIA AND PAKISTAN: NEW DISCOVERIES AND FRESH INTERPRETATIONS

During 1962–64 new discoveries have been made and fresh interpretations of the old and new data attempted in India and Pakistan in the

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various branches of pre-and proto-history. These have helped in understanding the progress of man through the millennia. The author makes a rapid survey of this work which, he thinks, has narrowed down a considerable part of the cultural gaps in terms of both geographical space and time. The general distributions of the three Stone Age cultures are now seen to cover most of the sub-continent, except the Gangetic plain and Assam. The progress of the earliest farming communities can also be traced from the Pakistan-Iran border to South India. New light has also been thrown on the question of the end of the Harappan civilization. It is now believed that the Harappan civilization did not endure for a thousand years (c. 2,500-1,500 B.C.) but at the most for a few hundred years. Its destruction is now attributed to repeated floods caused by tectonic disturbances in Lower Sind and the rise in sea-levels along the West coast of India. The recent C-14 dates from Lothal, Kalibangan and Kot Diji suggest that the end of the Indus Civilization came in about 1,700 B.C., and not in 1,500 B.C. as earlier presumed. And there is nothing to hold Aryans responsible for the destruction of this civilization.

The Aryan question has further been complicated by the fact that the Painted Grey Ware, so far attributed to an Aryan group, is now placed not earlier than 600 B.C. by C-14 dates at Hastinapur, though a solitary date from Atranjikhera places it in the 11th-12th century B.C. This has created a wide gulf between the destruction of the Harappan civilization and the arrival of the Painted Grey Ware people. The interval was probably filled up by the authors of several Chalcolithic cultures in Sind, Saurashtra, Rajasthan and Central India some of whom might have been Aryans or peoples from Iran.

—*JIH* Vol. XLV Pt. 1, April 1967, pp. 99–113

Sarma, I. Karthikeya

PAINTED POTTERY FROM PUSALPADU, ANDHRA PRADESH AND FURTHER EXPLORATIONS IN THE CUDDAPAH AND KURNOOL DISTRICTS

The Neolithic sites of the Kurnool District, falling in the group of sites with the neighbourly Bellary, Anantapur. Raichur and Chitaldurg districts, together afford a detailed picture of the earliest food-producers of our soil.

M. Wheeler's and Subha Rao's excavations at Brahmagiri and Sanganakallu, respectively, provided for the first time a datum line for the prehistoric cultures of S. India. At both sites, a wheel-made painted black-on-red ware and a incised ware were found at the lowest levels of the Stone-axe culture (Period-IA). Similar painted pottery, apparently wheel-made, was found at Brahmagiri-IA Sanganakallu-11-2, Kallur and

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Maski-I. This pottery may show vague affinities with the Harappan cultures through some unidentified stages. The pre-firing purple designs found at Piklihal-ware were also closely related to the ones obtained from Brahmagiri-IA Sanganakallu-112 and Maski-I.

These finds created problems, *viz.*, how this painted pottery came into the Neolithic scene and how the potter's wheel was introduced, and finally do these painted pottery fragments alone suffice to qualify these cultures as 'Chalcolithic' when no metal objects have been found at any of these sites ?

The problems have been solved by Bruce and Allchin who have brought to light the relationship of the Neolithic cattle-keepers with the other developed cultures like the Harappan Chalcolithic, which moved from Iran through the north-west and finally southwards. It seems we are in a position to recognize the early influence of material relics, other than metal, like steatite beads, blades, *etc.*, within the Lower Neolithic sequence of Andhra-Karnataka, along with the systematic disposal of the dead. The wheel-made pottery and metal objects were introduced first as local development due to know-how resulting from contact with the higher Harappan cultures.

Explorations at the ancient mounds at Pusalpadu located at three spots yielded a few Middle Stone Age scrapers, flakes, *etc.*, besides pottery of coarse red ware, grey and thick brown wares of the late historic period from locality 1 situated to the north-west of the village.

Locality 2, to the north-east of the village, is the most promising one. It yielded 40 sherds of black-on-red ware of coarse to medium fabric, generally subjected to good firing. This ware resembles the 'Malwa' painted black-on-red ware and the painted sherds from the lowest levels of Maski-I, Sanganakallu II-2 and Brahmagiri-IA. Their occurrence in a Neolithic sequence is due to an indigenous development or borrowing from within the lower Neolithic of Andhra-Karnataka as a result of contact with higher cultures of Harappa and Banas rather than to Chalcolithic intrusion. Other finds from this site include Neo-Megalithic black-and-red, black-and-grey, burnished grey, coarse red and brown and Megalithic wares along with minor antiquities like the beads, a ground dolerite axe, an adze, fragment of a sand-stone mace-head and a microlithic core of jasper.

At the two mono-cultural flattish mounds of Singanapalle and Sivavaram, and also that of Lanjapoluru (Kurnood) and Kanyathirtham (Cuddapale), of utmost significance was the occurrence of a few cream slipped or white slipped black painted sherds which can be equated with them with the late levels of the Lower Neolithic. The source of this ware

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was perhaps the contemporary Banas and early phases of Malwa Chalcolithic cultures. The most important factor in all these sites is the total absence of the later typical 'Nevasa-Jorwe' painted ware. The notable and profuse form is the channelled bowl or basis of three kinds :

(1) with short V-shaped lip at the featureless rim, (2) with broadened short channel, and (3) with long channelled lip. They bear profusely painted surface with designs in monotonous lines, vertical, horizontal or oblique. They are dated about 1400–1100 B.C.

The typical central Indian Chalcolithic did not certain the channelled bowl or the Nevasa-Jorwe ware. The evidence of Daimabad, where sherds of channelled bowl occurred in phase-II, overlying a Neolithic phase-I, is important in this connection. In phase-III typical Jorwe type begins to appear in chronological sequence. Besides this, the significant absence of any Navdatoli or the 'Patapadu' ware, dated 1675–1445 B.C. at Tekkala-kota-I points precisely to still earlier date for these sites.

Two cultural waves have originated independently, the earlier one from within the Lower Neolithic, the later from the Upper Neolithic of Andhra-Karnataka. The first wave not only carried the painted types like the channelled bowls and cups, but the Neolithic wares such as coarse grey, red-and-thick burnished grey. Due to the profusion of such types as the channelled bowls in early phases, it seems that they had their origin in the Andhra-Karnataka region itself, and regarding the other types a more detailed study is required.

—*Ind.* Vol. IV No. 2, September 1967, pp. 75–94

Sen, D.K.

ANCIENT RACES OF INDIA AND PAKISTAN—A STUDY OF METHODS

The types are wholly arbitrary in the study of races. Nor are human races, *viz.*, Mediterranean, Nordic, Alpine, Armenoid, Proto-Austroloid, *etc.*, as defined by the morphologic method, hardly of any value, since they do not represent any natural groupings. Population is the real entity which alone should be the aim of the study of an anthropologist. A race must, therefore, be described in statistical terms involving the variability found in the population.

The sites which are dated fairly accurately and represent a homogeneous Bronze Age Culture are : Harappa, Mohenjo-daro and Lothal. The material at Harappa has been collected by Gupta, Datta and Basu from two cultural strata. The author has assumed that no difference exists between the skulls from those two cultures, and that the individuals

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in the samples have been chosen in a random manner from the population. These assumptions make the data considerably less reliable than if we had collected the sample from a living population.

It is found that the variability of the Egyptian series is very similar to that of the Harappa series in the majority of characters and that the Harappan were long-headed and high-domed groups, the sexes not differing markedly in these characteristics. They had medium-high faces and orbits of medium dimensions. While the population was markedly broad-nosed as a whole, the females of the series show relatively more flattened noses. The palates of both sexes were broad generally, with the females registering a somewhat broader aspect. The population was reasonably homogeneous.

Sewell and Guha postulated that the population at Mohenjodaro was constituted of four racial stocks. But the author shows that at each of the sites of Harappa, Mohenjodaro and Lothal the population was homogeneous with regard, at least, to head-shape, nose-shape and stature, which would mean that the people at these sites belonged each to a single group. This population was broad-nosed, tall and long-headed in Punjab and Sind and with somewhat rounder heads in Gujarat.

The issue of the origin of the Harappa peoples is different from the question of the origin of the Harappa Culture. The skulls of the people of Harappa Culture were dolichocephalic in the north, whereas in the south they were mesobrachycephalic. We have, therefore, to assume two centres of the origin of the people both having identical cultures, one carried by people of broad heads and the other by those with long heads. It is an equally plausible hypothesis that the populations in India during the Harappan times descended from earlier populations in the same region.

—*AI* Nos. 20–21, 1964–65, published in 1967, pp. 178–205

Sharma, T.C.

A NOTE ON THE NEOLITHIC POTTERY OF ASSAM

The author carried out a salvage operation at Daojali Hading in 1961–63 and collected large quantities of potsherds and stone-implements. The pottery is specially interesting, because it is the first time that sherds have been found in this area in association with axes. The site represents a single-layered habitation deposit.

Technologically the sherds can be divided into four groups of ware : (1) cord-marked pottery, (2) incised pottery, (3) stamped pottery and (4) plain, fine red ware. A sherd-count shows that the cord-marked

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pottery is the dominant ware at the site. Only the plain, red ware is made of a well-prepared fine clay, all other types being made of a coarse and impure clay.

No evidence of burnishing, tooling or slip is observed in any of the sherds and the firing of all these types of pottery is imperfect.

Cord-marked pottery occurs as a dominant ceramic ware in association with polished stone tools over a wide region of eastern Asia comprising China and the countries of south-east Asia. The cord-marked pottery of Assam, no doubt, belongs to this eastern Asiatic neolithic tradition. The plain, red pottery may be related to the Yang Shao red pottery of the Huang Ho valley.

—*Man* (New Series) Vol. II No. 1, March 1967, pp. 126–28

Singh, Udai Vir
ERAṆ—A CHALCOLITHIC SETTLEMENT

The village of Eraṇ stands on an ancient mound on the left bank of the river Bina. The earliest habitation started here in the semi-circular bend of the river. The main mound in this semi-circle is higher than the low outer-mounds to its south. In all, six floor-levels were encountered in the Chalcolithic settlement. House-floors were made of rammed yellow clay mixed with kankar burnt clods of clay and charcoal pieces in order to keep the house damp-proof. Two sets of twin hearths with raised walls, containing ashes and a few animal bones, discovered there, are ascribable to late phase of the Period and show that the practice of making such hearths started in the early phase and continued upto the late phase of the Period. A very important feature of the settlement is the construction of the mud defence wall made of black and yellow clays enclosing the semi-circular habitation area from the south, other sides having been enclosed by the river. The depression created by digging the nearby area for feeding the defence-wall provided another channel for defence. The wall contained pottery of the Chalcolithic period only. The mud-wall and the channel which served as a moat fell in disuse in Period III (*c.* 100 A.D. to 600 A.D.).

The site yielded two lithic industries associated with the Chalcolithic settlement—Neolithic and Microlithic. Neolithic broken pieces came, one from the lower level of the walls, two from the habitation, and one complete from the surface. All the four tools are finished ones. The Microlithic industry was dominated by short parallel-sided blades formed by 'crested-ridge' technique. The material used is mostly chalcedony, but occasionally jasper, agate, and possibly chert were also used. The presence of copper is evidenced by the find of a small fragment of celt

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from the habitation area. The discovery of a thin gold disc shows the use of another metal. No iron occurred in the Chalcolithic levels.

Chalcolithic people manufactured wheel-made and beautifully decorated pottery. The rims were mostly treated with bands and outer surface with geometrical and other patterns. The animal motifs included dogs, a goat-like animal, a seated animal with open mouth, scorpions and certain stylized animals. Three different wares may broadly be classified as (1) Red Ware painted in black over red surface called Black-on-Red, (2) Black-and-Red Ware, painted in white over black and (3) Grey Ware sometimes painted. The pottery consisted mostly of dishes and bowls and probably a few basins. In Grey Ware, the shapes were mostly jars with high necks, few bowls and a few basins. Several channel spouts were found in the late phase of the Period. Except three in Black-and-Red, all others are in Red Ware. On the basis of pottery, the Chalcolithic Period at Eraṇ can be divided into early, middle and late phases. Beads found there were made of terracotta, shell, paste, steatite, jasper, agate, carnelian and other stones. Other finds included animal figurines, fragment of a bangle, a toy cart, stone querns, rings, balls, *etc.* The Chalcolithic culture has been bracketed between 1750 and 1000 B.C. How it ended, cannot be determined.

—*BAIHA* No. I, 1967, pp. 29–38

Soundara Rajan, K.V.

LITHIC TOOLS OF HARAPPA CULTURE AND ALLIED ISSUES

The ancestry of the Harappan lithic tool assemblage is naturally to be looked for in the earlier proto-neolithic Sukkur and Rohri stone cultures. In course of time metal had overwhelmed the lithic assemblage, and the production in stone, mainly of stereotyped nature, was just subserving and supplementing the metallic outfit.

The stone tools from Mohenjodaro have much closer affinity with the 'Rohri' culture than those of any other site owing to the geographical contiguity of the two sites.

Mohenjodaro collections have yielded a greater number of the crested ridged flakes than those of Harappa. That these flakes also form part of the 'Rohri' cultures shows that this has been the parent of the 'Harappan' long blades. This technique of cross flaking and removing crested ridged flakes before finally detaching blades of necessary length had originated in Mesopotamia, and Rohri industry received this element from these.

Majumdar draws a parallel to a saw-edge blade, which he found among the normal ribbon flakes at Chanhudaro, from Kish in

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Mesopotamia (*c.* 3000 B.C.). This tool with deep wavy serrations on its worked side shows that the Harappan chert blade assemblage is not entirely a monotonous repetition of ribbon flakes. Another tool with one of its ends worked upto a point could be used as awl and, according to Mackey, could have been employed for perforating certain types of beads. It is interesting to note that at Maheshwar, there is considerable presence of saw-blades in levels stratigraphically anterior to the Chalcolithic pottery-using culture there.

The leaf-shaped arrow-heads form part of the cultural ensemble of the Zhob cultures of Baluchistan. A leaf-shaped arrow-head is a surface find from Sutkagendor, a fortified town of Harappan culture and a chief trading outpost, in Mahran in South Baluchistan. These arrow-heads, inheriting the feather-edge flaking of the Solutrean technique, might have reached Sind during Amri culture phase from Ur, Brak, Tepe Gaura, *etc.*, where they had a wide distribution in 3rd millennium B.C. Without becoming an integral part of Harappan culture, the arrow-head had strayed into Harappan culture area owing to trade contacts. The copper-arrow-head found by Mackey at Mohenjodaro is an imitation of it in copper.

The presence of these arrow-heads in the later stage of Rana Ghundai (Rg. III) site, which underlies the lowest Harappan stratum there, shows that this culture was contemporary to Harappa culture. Thus the two industries, the more ancient one of leaf shaped arrow-head core scrapers, burins, *etc.*, and the comparatively later one of ribbon flake, antedate Harappan lithic milieu. The former had not affected the Harappan culture zone, while the latter had gone into its fabric.

One of the Zhob culture sites, Surjangal, which was also in its later stages contemporary with the Harappan cultures, is prolific in stone flake-blades and particularly arrow-heads. It is very likely that the solitary leaf-shaped arrow-head discovered at Harappa could have reached there due to contacts with Surjangal and Rana Ghundai in the pre-Harappa times. The sites themselves are nearer Harappa than Mohenjodaro.

Aurel Stein's collections of finds from Seistan, situated midway between Anau and Mohenjodaro, includes blades, arrow-heads, knives, *etc.* This collection was roughly dated anywhere between 1000 and 2500 B.C. on the analogy of pottery specimens and relation in the Anau, Susa and Indus pottery, respectively. They may most probably antedate the Indus culture in chronological position and would be one of the links between the pre-historic culture of Indo-Iranian region including the movement of the ribbon flake tradition.

All the above mentioned data only tend to emphasize the fact that the indigenous Rohri ribbon flake industry had itself apparently inherited

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the flake tradition from the west as visible from the artifact-bearing sites of Surjangal and other, places and possibly influenced in its turn the northern Lop desert in Chinese Turkistan, and Lothal, and later in a post-Harappan Chalcolithic context Central Indian and Deccan cultures with influences noted as far as Maski.

—*JMSB* Vol. XV No. 1, April 1966, pp. 57–67

Subrahmanyam, B.R.

IRON-AGE IN INDIA—ITS BEGINNINGS

In the *Ṛgveda*, domestic utensils, knives, arrow-heads, horse-bits, chariot potes, *etc.*, are specifically described as made of *ayas*, but scholars are not agreed on its meaning. It is translated as copper or bronze (Zimmer) and as iron (P. Neogi and M.Banerjee), but, in the later Saṁhitās, the references to the words *śyāmāyasa* or *śyāmam*, both meaning black metal, and its synonymous forms *kṛṣṇāyas* and *kārṣṇāyas* in the Brāhmaṇic and Upaniṣadic literature, are taken to mean 'iron'. It would, therefore, follow that in the time of the later Saṁhitās, there are reliable evidences for the knowledge of iron in India, but the chronology of the Vedic literature is uncertain.

The iron objects from Moghul Ghundai cairns are by far considerable in number and variety, comprising various arrow-heads, knives, daggers, cat-bells, a tripod jar, *etc.* According to Gordon, the cairn-burial people introduced iron-working in India about the Ist millennium B.C. For bells, tripod jar and the three-leafed arrow-heads, he finds parallels at Sialk VI. But such parallels to arrow-heads and tripod jars occur nearer at hand in the Scythio-Parthian city hardly 250 miles away at Taxila. There is some stratified evidence within Baluchistan itself for the occurrence of cat-bells and tripod-jars. At Dabarkot they were found in the 'upper layers' of Stein's 10′ deep cutting.

Thus, while there is nothing about the cairn-burial site to give it such high antiquity as given by Gordon, there is positive evidence of a much later date. From a cairn at Gatti on Makran coast, Moekler recovered pieces of 'ribbed ware', and from a cairn in the neighbourhood of Quetta, Fairservis obtained pieces of 'ring ware', both of which, after an analysis of pottery type in Baluchistan, were dated later than 300 B.C. Thus, the beginning of the 3rd century B.C. is the earliest date that can be assigned to Stein's cairn-burial sites.

The latest occupational phase at the site of Ranaghundai (between 800 and 300 B.C.) produced no traces of iron. At several other sites in Baluchistan like Periano Ghundai, Kaudani, *etc.*, pieces of iron occur only on surface in the latest occupational phases. Thus, there is no clear

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archaeological evidence of iron in Baluchistan prior to 300 B.C. It may be pushed back by two centuries; for Herodotus (500 B.C.) mentions Indian mercenaries in the army of Xerxes using arrows tipped with iron.

Iron occurs in pre-N.B.P. levels constituted of B.R.W. (in Gaṅgā-Jumnā Doab); together with N.B.P. (in the Punjab, eastern U.P., Bihar and Bengal), in pre-N.B.P. levels with B.R.W. (in Rajasthan, Malwa and Maharashtra), and, much later in time, associated with B.R.W. (in Orissa and further south). From this, it is evident that the earliest evidences of iron are located in the Gaṅgā-Jumnā Doab (the N. B. P. levels in Rajasthan, Malwa, *etc.*, being later and that in all places early iron is associated with B. R. W.

Excavations in the Gangetic Doab have revealed the existence of iron in Period II (1100-800 B.C.). At Hastinapura, iron slags are reported from upper levels; at Alamgirpur, iron objects are recovered throughout the period; and at Kauśāmbī such objects were collected from period II. 5, dated 885-815 B.C. associated with the Painted Gray ware, but along with B.R.W. at all the three sites. A uniform figure of 900 B.C. may, therefore, can be reasonably assigned for the suggestive beginning of iron in the Gaṅgā-Jumnā Doab—the earliest date in the country as whole as well.

As the earliest pieces of iron occur in levels of Painted Gray ware which is attributed to the Aryans, the iron workers, according to N.R. Banerjee, were the Aryans who acquired the knowledge of the metal, during their immigration into India, from Iranians who had an established iron-tradition in 1000 B.C.

But if the Aryans introduced iron into India, why should its earliest traces be found in the Gaṅgā-Jumnā Doab and not in the Panjab, the earliest home of the Aryans ?

To solve this problem, the immediate effects of the discovery of iron on the two associate ceramics—Painted Grey ware and Black-and-Red Ware—in the Gangetic Doab may be Profitably studied. On Printed Grey ware its effects were almost fatal; the ceramic itself perished and vanished out of cultural scene within a century or two after the first evidence of the metal. On the Black-and-Red ware, on the other hand the effects were altogether different. The ceramic acquired an immediate mobility and pressed its way southwards with iron-working technology into Rajasthan and Malwa. At Ujjain the pre-N.B.P. levels with B.R.W. and iron are dated to 700—500 B.C. In South India, iron reached in Megalithic context in the 5th century B.C. Thus a generic relation between early iron and Black-and-Red ware is established.

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The evidence of Kauśāmbī is of particular significance in this context. Here 'small shapeless fragments of iron' were discovered with B.R.W. and other pottery types in Period I, whereas Painted Grey ware occurred at the site only in Period II.

The generic relationship between B.R.W. and iron and the chronological priority of both at Kauśāmbī to the Painted Grey ware, suggest that the Black-and-Red ware people introduced iron-working in India.

Whether it was an independent discovery in India or whether the knowledge of the metal was obtained from somewhere else is difficult to answer. But 'Iron Age' may be said to have started in India only in the 7th century B.C. when from the Gaṅgā-Jumnā Doab it was diffused to other areas.

—*JMSB* Vol. XV No. 1, April 1966, pp. 69–78

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II ARTS AND CRAFTS

Agrawala, R.C.
YAKṢA TORSO FROM BHARATPUR REGION

A Yakṣa statue of the time of Parkham Yakṣa (now in Mathura Museum), is under regular worship as *Jakkha Bābā* (Skt. Yakṣa) or Jakhaiyā by the villagers as their saviour on the bank of a tank on the outskirts of village Noh, four miles from Bharatpur on Bharatpur-Agra Road. Another similar massive torso of Śuṅga Yakṣa was found two miles from village Noh by the author himself during excavations. Equally important is the discovery of another stone torso of a contemporary and more than life-size Yakṣa statue from village called Bīrāvai, about six miles from Noh on Bharatpur-Agra Road. It is also almost like Parkham Yakṣa; but the most unusual feature is the depiction of a 'long sword' hanging on the left back hip of the Yakṣa in this torso from Bīrāvai. Thus, it is clear that there were two types of Yakṣa images, one with sword and the other without it.

—*JOIB* Vol. XVII Pt. I, September 1967, pp. 64–66

Agrawal, R.C.
RAJASTHAN KĪ PRĀCĪNA MŪRTIKALĀ MEN GAṆEŚA (GAṆEŚA IN RAJASTHAN SCULPTURE)

The beginning of the representation of Gaṇeśa in Rajasthan sculpture can be traced to 5th-6th century A.D. The upper part of a Gaṇeśa sculptured in stone is still preserved near village Thanesar, in Udaipur district, and an image of Gaṇeśa, found at Abaneri, is preserved as a part of the collection of Maharaja of Jaipur. A 7th century stone-image of Gaṇeśa, in the company of the Saptamātṛkās and a Vīrabhadra Śiva, also bears witness to the excellence of Pratihāra art. In 918 A.D. the Pratihāra king built a victory pillar on which was mounted a four-faced Gaṇeśa. A stone sculpture of Gaṇeśa, preserved in the Viṣṇu temple at Iswal, is a fine specimen of the 5th-6th century Gupta art. There is a 13th century Gaṇeśa in the Pārśvanātha temple at Lodra near Jaisalmer and an early medieval Gaṇeśa representation in the Pippalād Mātā temple in Osia near Jodhpur. Some old sculptures of Dancing Gaṇeśa also have been found in Rajasthan. One of these is preserved in the State Museum in Alwar. A Dancing Gaṇeśa is preserved in the Ambikā temple in Jagat village, 34-35 miles from Udayanagar.

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—*MBh.* Vol. XV No. 3, October 1967, pp. 50–52

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Agrawal, R.C.
PARAMĀRA KALĀ KĪ ASĀDHĀRAṆA CĀMUṆḌĀ PRATIMĀYEN (EXTRAORDINARY CĀMUṆḌĀ IMAGES OF THE PARAMĀRA ART)

An image of Cāmuṇḍā in the Nīlakaṇṭha temple of Arthunā, the ancient capital of the Paramāras of Vagaḍa, is interesting to note. The deity holds a cup in one of her hands and in the centre of the cup is carved the symbol of a fish which is a Tāntrika symbol. A similar image has been located at Chandrāvatī, the capital of the Paramāras of Ābū.

—*Sod. Pat.* Vol. XVII No. 4, 1966, pp. 72–74

Agrawal, R.C.
RAJASTHAN KĪ PRASTARA KALĀ MEN *BHĀRAVĀHAKA* (*BHĀRAVĀHAKA* IN THE STONE SCULPTURES OF RAJASTHAN)

The temple of Ambikā at Jagat (34 miles from Udaipur) datable to about 10th century A.D. contains two interesting motifs of *bhāravāhaka* carved at its entrance porch. The first shows a human being carrying a *vihaṅgikā* on his left shoulder. In the second two persons are shown carrying a *vihaṅgikā*, keeping its ends on their respective left shoulders. The sculptures are interesting in throwing light on the contemporary life of Rajasthan.

—*MBh.* Vol. XV No. 2, July 1967, p. 61

Agrawal, R.C.
RĀṢṬRĪYA SAṀGRAHĀLAYA KĪ DO MAHATTVAPŪRṆA PRATIMĀYEN (TWO IMPORTANT IMAGES OF THE NATIONAL MUSEUM)

The National Museum at Delhi contains two hitherto unpublished images which are interesting from the iconographic point of view. The first is that of the Vāmana *avatāra* of Viṣṇu. The image (no. 58. 101) which is of 11th–12th century A.D. and comes from Madhya Pradesh or Rajasthan is of four-armed Vāmana in the dress of a *brahmacārin*, the upper left arm holding an umbrella. Such an image is rare, though a similar small image is preserved in Mathura Museum. The second interesting image of the National Museum (No. L 134) is that of Tri-Vikrama *avatāra* of Viṣṇu in *Ālīḍha-mudrā* whose right leg is raised above pointing to the right shoulder. It reminds us of a similar sculpture discovered sometime back from Pawaya.

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—*Var.* Vol. X No. 1, January 1967, pp. 1–5

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Amar, Gopilal

PATIYĀNA-DĀI—EKA GUPTAKĀLĪNA JAINA MANDIRA (*PATIYĀNA-DĀI*—A JAINA TEMPLE OF THE GUPTA PERIOD)

A small Gupta temple, locally known as the temple of *Patiyāna-Dāi*, is situated on a small hillock, four miles to the east of Pataurā (ancient Pṛṣṭapura) which is 10 miles to the south-east of Satna in Madhya Pradesh. The other local name of the temple is *Ḍubarī-kī-Maḍhiyā*. The temple is similar in construction to the Gupta temples at Tigowa, Sāñcī, Eraṇ and Bilsar. The temple is flat-roofed having a shallow porch in front and the motifs of Gaṅgā and Yamunā are carved on the two sides of the entrance of the *garbhagṛha*. The images of Pārśvanātha and Ādinātha carved above the door-frame indicate that the temple was a Jaina one. Cunningham, who had surveyed this area, observed a huge image of goddess fixed on a platform touching the east of the *garbhagṛha*. The image has now been removed and preserved in the Allahabad Museum. It is carved in the centre of a block of stone slab of $3\frac{1}{4}' \times 5\frac{3}{4}'$ size. The image is of four armed Ambikā, standing, with her *vāhana*, *siṁha*, carved near her feet. Surrounding her are carved images of twenty-three *Śāsanadevīs*, thirteen Tīrthaṁkaras, *Navagrahas*, the two sons of Ambikā, and a couple of devotees and maid servants. The total number of images carved round the central image is fifty-two.

—*Ane.* Vol. XIX No. 6, February 1967, pp. 340-46

Bhattacharya, Asok Kumar

INDIAN SCULPTURE—A HISTORICAL SURVEY

Of the pre-historic sculptures, the most important ones include a bust in stone of a bearded man covered in a garment, a dancing girl in bronze, both discovered from Mohenjodaro, and two torsoes in stone, one female and the other male, from Harappa. From stylistic considerations, these pieces betray a long practice behind them, and along with the reliefs of the contemporary seals, bespeak of excellent workmanship.

After a long gap, we come to the Mauryan phase represented by Aśoka's highly polished columns and animal figures that generally top them. The Aśokan lions are schematic in depiction which, according to some historians, were produced by, or in imitation of, the decadent Hellenistic sculptures. A more important aspect of the school may be witnessed in the Dhauli elephant, and the bull found on the Rampurva column. Mauryan art vanished without leaving any lasting legacy.

It is only from the 2nd century B.C. that we can trace a steady and unaltering development of Indian sculpture. The early Buddhist narrative art of Bharhut, Bodhgayā, Sāñcī and Amarāvatī testify to the

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direction of the movement from a two dimensional background to three dimensional sculpture. Figures in bas-relief of Bharhut gain in roundness at Bodhgayā and finally attain the depiction of the human form in the round at Sāñcī. In contrast to the unagitated simplicity of human figures with flora and fauna at Bharhut, the Sāñcī figures show action and drama on epic scale. Compositional intricacies are more pronounced in the reliefs of Amarāvatī.

In fact, the plastic quality, achieved at Mathurā and the linearism cultivated by the Amarāvatī school are two basic characteristics of Indian classical sculptures.

The aesthetic ideals of the Indian artists were crystallized by a happy union of the above two qualities in the heyday of the Imperial Guptas.

But the quiet poise of the classical period did not continue for more than three centuries. The period from the 8th to the 12th century witnessed an outburst of temple sculpture throughout the country. The outer as well as the inner walls of the temples were lavishly ornamented with sculptures depicting human, floral and animal figures.

The *nāyikās* of the Hoyasala temples in the Deccan, the *sura-sundarīs* of Koṇārka and Bhuvaneśvara and the moving gods and goddesses of the rock-cut temples of Ellora and Elephanta are specially noteworthy for their graceful, volatile and efficient carving.

In eastern India, the Pāla-Sena school is particularly noteworthy for continuing the classical idiom in a later age.

The most significant contribution of the early mediaeval age is the bronze images. Eastern India produced the Buddhist gods and goddesses in abundance, while the south gave shape to Śaiva and Vaiṣṇava images.

The author has also dealt with Muslim modern art in India.

—*BJ* Vol. XIV No. 1, August 1967, pp. 161–71 and 189–91

Devendra, D.T.
MOONSTONE MOTIFS

In this article, the author proposes to offer an interpretation of the architectural motif of the moonstone in connection with the first flight of steps.

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Moonstones, datable from legends inscribed on them, have been found in Ceylon, but scholars tend to regard those plain free-standing Nāgārjunakoṇḍa examples or the Amarāvatī reliefs of the half-lotus as more or less the datum line for the feature. The function of the lotus piece in the Amarāvatī reliefs cannot conclusively be the same as of the free-standing Nāgārjunakoṇḍa plain stones.

The earliest moonstones of Ceylon had neither the lotus nor the animals for decoration. They were plain as at Nāgārjunakoṇḍa, and the decorative features were gradually introduced in the later examples, the most highly ornate being datable to 8th-10th centuries.

The lotus was the first ornamental feature to appear on the Ceylonese moonstones. The change from plain to ornamental moonstones perhaps took place when the rectilinear wingstones of the first flight of steps evolved into wingstones with the lotus and scroll. The deceptive *makara*-like appearance of the lotus led to the next stage of *makara* appearing on this member.

The principal entrance to the ancient Daḷadā Maḷuva in Polonnaruva has a shallow rectangular stone juxtaposed to and in line with the first tread of the flight of steps. The rectangular stone is hollowed out to contain water and to serve as *pādoṇi* found on ancient sites from which water was taken out in a vessel and poured on the feet by one standing on the moonstone before mounting the steps. Thus, the feet were washed twice, once in the abstract by stepping on the lotus (of the moonstone), and next by actual action.

This idea of ritual ablution of the feet appears to have been understood at some stage in the artistic elaboration, as may be inferred from the very weathered Oggo-muva moonstone (Mātale District) on one of whose bands there is a jar represented in the centre with a foliage scroll issuing from its mouth each way. The jar had no place in the scheme of ornamentation unless meant to contain water in it.

—*JCRAS* Vol. IX Pt. 2, 1965, pp. 221–28

Devendra, D.T.

THOUGHTS ON LAṄKĀ'S BUDDHIST ART

Even before the advent of Indian art in Ceylon, there did exist an indigenous Sinhalese art. For instance, the shape of the first historical dagaba in Ceylon, as mentioned in the *Bahiranidāna* of the *Samantapāsādikā*, is that of a heap of paddy. It is important to note that no dagaba has been found in India in this shape. It is a distinct contribution of the Sinhalese to Buddhist architecture as far back as the 3rd century

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B.C. Thence began the tradition of the construction of dagabas on a monumental scale. Such as the mighty Ruwanveli of Dutugemunu in the 2nd century B.C.

Another point that strikes as peculiarly Sinhalese is the magnitude of the monuments. The great *stūpas* of Sāñchī, Nāgārjunakoṇḍa, Amarāvatī, *etc.*, are all miniatures compared to those of Ceylon. If these ambitious works stemmed from India, why do their counterparts not exist in that country?

To take the sculpture, the statues of the Samādhi Buddha at Abhayagiri and the Ananda figure in the Galvihāra are unique in their quality not found elsewhere. According to Coomaraswamy, the former is not surpassed in India. Such uniqueness, then, accords with the authorship of the works in the country itself. A foreign sculptor could not have given his best to another country than his own.

Lack of profuse ornamentation like the portrayal of Jātaka tales on the railings, *etc.*, as at Bharhut in India, is another feature that marks the Ceylon monuments, whose builders were lothe to clutter up their dagabas in such a manner as to distract the attention of the devotee.

—*Bu.* Vol. XXXVII No. 12, May 1967, pp. 290–92

Dwivedi, V.P.

A PAIR OF IVORY FIGURES FROM ORISSA

Watt, in his catalogue of the 1903 Delhi Exhibition, refers to a group of ivories from Orissa, one of these figures being a *muralīdhara* Kṛṣṇa standing on a round pedestal. A similar pair of ivory figures was acquired by the National Museum, New Delhi. The discerning eye, however, detects minute differences between the two male figures.

According to Watt, some ivory-carver named Govind Ratan carved 50 years earlier the statue of Kṛṣṇa from Orissa exhibited in 1903 in Delhi. This date is based on hearsay and cannot be accepted on stylistic grounds. Though the National Museum figure is much nearer to the one on an illustrated palm leaf from Orissa, attributed to early 17th century A.D., one may allow 50 years' difference between the two Kṛṣṇa figures on the basis of workmanship and that will place Watt's ivory in the mid-18th century.

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—*OA* Vol. XIII No. 2, 1967, pp. 94–97

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'GOLDEN ANNIVERSARY' ACQUISITIONS BY THE CLEVELAND MUSEUM OF ART : THE STANDING BUDDHA

The Standing Buddha (Fig. 48), more than 3 ft. tall, is the largest, most complete and striking early Indian metal image of Buddha, aside from the colossal Pala bronze in Birmingham. It was executed during the reign of Lalitāditya (A.D, 700-52) when Kashmir was an empire. This image, particularly sacred to the Buddhists, is a blend of deep and softly golden colour, elegant proportions and flowing style.

—*BM* Vol. CVIII No. 764, November 1966, p. 574

Ilinskaya, V.A.

NEKOTORIYE MOTIVY RANNESKIFSKOGO ZVERSKOGO STILYA (SOME MOTIVES IN THE EARLY SCYTHIAN ANIMAL STYLES)

The author has dealt with the different theories of origin of the animal styles in the early Scythian art and has come to the conclusion that it is difficult to assign a definite reason, for what is true of one century is not true of either the preceding century or the following centuries. Hence, she has endeavoured to analyse definite stages and tried to pin-point their characteristics.

The writer has taken into account the Scythian depiction of horses, feline animals and beasts of prey, mountain-goats, sheep, griffins, eagles and other birds of prey on different materials in different styles. She concludes that beasts of prey, shown in attacking postures, are the main features of Scythian animal styles in the V-IVth century B.C. The same, however, cannot be said of VII-VIth century B.C.

—*SA* No. 1, 1965, pp. 86–107

Jain, Bhagachand

DEOGARH KĀ ŚĀNTINĀTHA JINĀLAYA (THE JAINA TEMPLE ŚĀNTINĀTHA OF DEOGARH)

The writer of this article gives a description of the magnificent temple No. 12 (called the Śāntinātha Jinālaya) situated among a group of temples, facing east, on the eastern corner of the Deogarh fort. The temple is of Pañcāyatana style and consists of an *ardha-maṇḍapa*, a broad platform at a flight of 6 steps from the former, a *mahā-maṇḍapa*, an *antarāla*, a circumambulatory passage (4′ 3″ wide) and, at a descent of four steps from the *antarāla*, the imposing *garbhagṛha*.

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On a platform 42′ long and 18′ high constructed in a space of 3 ft. between the *mahāmaṇḍapa* and southern walls of temples Nos. 13 and 14 on the left side, there are images of *padmāsana* Tīrthaṅkaras on two slabs and *kāyotsargāsana* Tīrthaṅkaras on the remaining 18 slabs. In a shrine on the left side of the *antarāla* there is the image of 20 armed Cakreśvarī and the image of some other Jaina yakṣī in a shrine on the right side. On all sides of the circumambulatory passage there are large images of 108 Tīrthaṅkaras of which 15 are inscribed. The *garbhagṛha* enshrines a large image of *kāyotsarga* Tīrthaṅkara flanked by an image of Ambikā on either side, with a similar Ambikā image on either side of the entrance.

From architectural point of view, the temple was constructed in three or four stages. The simple style of the *mahāmaṇḍapa* indicates its Pre-Gupta, probably Mauryan, features. An inscribed slab called *jñāna-śilā* was fixed into a platform constructed between the four central pillars of this *maṇḍapa*. The script of the inscription having some resemblance with the Aśokan Brāhmī, and the massive size of the *mahāmaṇḍapa* too, point to the Mauryan period.

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The plan, entrance and its decoration, the dome-like shape of the *śikhara* and some other characteristics of the *garbhagṛha* or the main shrine point to the Gupta period or somewhat later. Either this shrine was built in imitation of the Daśāvatāra temple or *vice versa*. The circumambulatory passage is certainly a post-Gupta period addition. The *antarāla* and the *ardhamaṇḍapa* also belong to about the same period as the *pradakṣiṇā-patha*.

On the south-eastern pillar of the *ardhamaṇḍapa* (resting on 4 pillars), there is a 10-line inscription of historical importance which gives the original name, *viz.*, *Luaccha-giri*, and is helpful in determining the date and extent of the empire of king Bhojadeva.

The depiction of the 16 dreams on the entrance gate of the *garbhagṛha* undoubtedly shows that the shrine belongs to the Digambara sect of the Jainas.

—*Ane.* Vol. XX No. 2, June 1967, pp. 62–68

Jain, Nemchand Dhannusa

ŚRĪ ANTARIKṢA PĀRŚVANĀTHA PAULI MANDIRA, ŚIRAPUR (THE TEMPLE OF ŚRĪ ANTARIKṢA PĀRŚVANĀTHA AT ŚIRAPUR)

Śirapur, a village in Akolā district of Mahārāṣṭra has two Digambara Jaina temples both of which are named Śrī-Antarikṣa Pārśvanātha Pauli temple. The temple under discussion is the second one. It is situated to the west of the village and is a *Henāḍapanthī* one. According to local

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tradition, the temple is said to have been built by king Śrī-Pāla Īla. There are two inscriptions in the temple, one dated 1406 A.D. in which the temple is named Antarikṣa Śrī-Pārśvanātha, and the second stating that the temple was erected on the initiative of Śrī-Nemicandrācārya, a Jaina ascetic. The *sabhāmaṇḍapa* of the temple contains eighteen exquisitely carved pillars. A number of Jaina images are fixed in the *sabhāmaṇḍapa*. The *garbhagṛha* is pentagonal from outside, but square from inside. The image which is preserved in the centre of the *garbhagṛha* is probably not original. An exquisitely carved image, which was discovered from the well in the compound of the temple, was most probably the image originally placed inside the *garbhagṛha*. Outside the temple and in front of it there are *samādhis* of four Jaina ascetics.

—*Ane.* Vol. XX No. 1, April 1967, pp. 11–16

Jain, Nemachanda Dhannusa

ŚRĪ ANTARIKṢA PĀRŚVANĀTHA PAVALĪ DIGAMBARA JAINA MANDIRA, ŚIRAPUR

This temple is situated to the west of the village Śirapur. A broken four-faced *khaḍgāsana* stone Jina image (*bimba*), *Jina-bimba*-column and an inscribed pillar along with certain broken antiquities were discovered in excavations on 20.2.67. On both sides of the *garbhāgāra* outside the temple, a wall built of bricks, measuring 2′ to 1·5′ × 9″ × 2·5″ to 3″, was also uncovered, which is said to belong to the Gupta period. The weight of the bricks is very light. Eleven small complete images, mostly of green stone and one of red stone were found in the digging for laying down a stone pavement. One of these images measures only 2″.

—*Ane.* Vol. XX No. 2, June 1967, pp. 69–73

Keny, L.B.

AN IMAGE OF VIṢṆU : A NOTE

The image under study is one of the many bronzes in the collection of the Heras Institute. It is a *sthānaka-mūrti* standing firmly, both the feet being in the *sama-bhaṅga* pose. It represents the *yoga-vīra* or *bhoga-sthānaka* of the *adhama* class.

It is devoid of grace, tenderness, plasticity, *etc.*, and is a mediocre piece of art of approximately 17th-18 centuries.

—*Ind.* Vol. IV No. 1, March 1967, pp. 39–41

Krishan, Y.

THE HAIR ON BUDDHA'S HEAD AND *UṢṆĪṢA*

The heads of Buddha image are commonly represented with short curls turning to the right and with a protuberance on the top on the skull. The

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depiction of hair on the skull of a person, who had cut off his hair while renouncing the world, has baffled scholars and has been a subject of great controversy.

The evolution of the manner of representing the Buddha's head indicates that the Buddha was not shown shaven-headed. In the earliest Gāndhāra Buddhas, there is no cranial bump or protuberance. At Mathura also the Buddha heads have the *kaparda* coil. It was about the middle of the 2nd century A.D. that the hair was depicted as short curls like snail shells with a bump or protuberance at the top of the skull.

According to R.P. Chanda, the bump or fleshy protuberance was thought necessary to turn the head of a *mahā-puruṣa* to a perfect turban head. The protuberance only denotes the crest of the *uṣṇīṣa*, and not the *uṣṇīṣa* itself.

The meaning of *uṣṇīṣa* as the bony protuberance is not given by Buddhaghoṣa who defines the word as denoting 'a well-developed head and forehead'. Banerjea points out that the word *uṣṇīṣa* does not occur in the Brāhmaṇical texts as a *mahāpuruṣa-lakṣaṇa*.

According to Mrs. Lohuizen-de leeuw, who shares the opinion of Coomaraswamy, the Buddha type has been copied from the existing representations of Yakṣas, and the turban being the token of dignity *par excellence*, it was worn on the tied-up hair-knot on the top of the head. She also says that the *uṣṇīṣa-lakṣaṇa* was only added later on to the list of the *mahāpuruṣa-lakṣaṇas* by Buddhists, and not until much later the *uṣṇīṣa* was understood as a protuberance of the skull.

According to Coomaraswamy, the 32 *lakṣaṇas* were borrowed in their entirety from Brāhmaṇical sources. He summarises the opinion of Foucher thus : Gandhāran sculptors had represented the hair of the Buddha in flowing tresses gathered together in a top-knot in Indian fashion, avoiding the representation of a protuberance for aesthetic reasons.

But Kramrisch calls *uṣṇīṣa* an invisible psychic protuberance on the crown of the head, a sign of proficiency in *yogic* practices.

The Japanese sculptural traditions interpret the *uṣṇīṣa* to be the sign of the Buddha's omniscience.

Coomaraswamy's explanation of the Buddha's hair is based solely on the tradition in the *Nidāna-kathā*, a 5th century commentary of Buddhaghoṣa on the Jātakas. But it is a tenuous evidence of very late date which is not corroborated by the earlier and other versions of this incident.

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In the *Dīgha* and *Majjhima Nikāyas uṇhisa-sīsa* (*uṣṇīṣa-śīrṣa*), one of the *mahāpuruṣa-lakṣaṇas*, means 'a head shaped like a royal turban, in *Lalitavistara*, it is 'a coil of curly hair on the head'. It is only in the *Phu-yan-king*, the second version (A.D. 308) of the *Lalitavistara* that Asita, while observing the *mahāpuruṣa-lakṣaṇas* on the Buddha's person, perceived 'on the summit of his head a fleshy excrescence'.

In the *Pratimā-lakṣaṇam* (7th century A.D.), the word *uṣṇīṣa-śīrṣa* does not occur; it is merely stated that the head should be of the form of an umbrella.

From these and other evidences, it is concluded that the cranial protuberance does not represent a *mahāpuruṣa-lakṣaṇa*. In the case of the Buddha (and Jinas), the *uṣṇīṣa* is clearly in the nature of a tuft of hair on the crown of the head. It was only when the inconsistency of the Buddha possessing long tresses of hair, tied up in a chignon as in Gāndhāra or in a single large coil (*kaparda*), as at Mathura, in the fashion of Brahmā, with the scriptural and literary tradition regarding the *mahāpuruṣa-lakṣaṇas* was realized that the *uṣṇīṣa* of *śikhā* was depicted distinctly as a top-knot of hair appearing like an excrescence and, in addition, the hair was shown as curling to the right (*pradakṣiṇāvarīta-keśa*).

—*EW* (New Series) Vol. XVI Nos. 3–4, Sept.-Dec. 1966, pp. 275–89

Mahalingam, T. V.

THE NĀGEŚVARASVĀMĪ TEMPLE

The Nāgeśvarasvāmī Temple at Kumbhakonam, Tanjavur District, Madras State, is one of the earliest extant Coḷa temples and its architectural features and plastic embellishments endow it with a unique art-historical interest, not shared by many in South India of almost the same period. Noted alike for its retention of early elements and anticipation of later features, the Nāgeśvara temple may be said to mark a stage in the evolution of South Indian temple architecture. Its sculptures, more particularly the portraits, may be legitimately ranked with those that are verily the *magnum opus* of the Coḷa plastic art. Both in sculptural and architectural wealth the Nāgeśvara is richer than many contemporary shrines and occupies a unique place among the early Coḷa temples.

The paper is divided into four sections : Section I deals with the history of Kumbhakonam, the Coḷa style of temple architecture and the legends about Kumbhakonam and the Nāgeśvara temple. The next two sections are devoted to its architecture and sculpture. The concluding section takes into account the inscriptional evidence bearing on the history of the temple, its administration and social and economic conditions

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depicted in inscriptions and the contents of all the inscriptions in the said temple, numbering forty-two.

—*JIH* Vol. XLV Pt. I, April 1967, pp. 1-94

Mehta, R. N.
GADĀDHARA TEMPLE AT SHAMALAJI

Shamalaji is a small village in Sabarkantha disirict of Gujarat. It is today a pilgrim centre with its nucleus around the large temple of Gadādhara. The temple is raised on a large *jagatī*. The original temple had three main parts—the *garbhagṛha*, the *antarāla* and a covered *pradakṣiṇāpatha*, and the *maṇḍapa* with balconies.

The temple with its *maṇḍapa* and *garbhagṛha* is built on a raised platform called *mahāpīṭha*.

The *mandovara* of the *garbhagṛha* can be indentified as *Meru* with two *jaṅghas*. The *śikhara* itself has the usual *śukanāsa* in front, above the *antarāla*, and it rises in tiers. The architrave of the temple is both plain and decorated. The door-frame on the ground and second floor belongs to the *śaptaśākhā* variety, and on the third floor, to the *triśākhā* variety.

The temple is decorated with sculptures consisting of geometrical designs, floral patterns, animal and human figures, divine and semi-divine beings and architectural patterns. The sculpture is generally in relief.

There are many representations of actual scenes from the *Rāmāyaṇa* and the *Bhāgavata*, and from myths and traditional or contemporary life.

Secular scenes include visit to royal personages, warriors and wars, hunting, music and dancing, *etc.*

The temple might not be earlier than the 15th century A.D.

The statement of the *Bombay Gazetteer* that "The Jains claim Shamalaji's temple and style of the old part supports their claim" is erroneous, because the closer study of the sculpture at once makes it clear that the temple is originally a Hindu temple dedicated to Viṣṇu. There is no Jaina figure carved on any part of the temple and all the images, including the main image, are of Hindu pantheon.

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—*JMSB* Vol. XV No. 1, April 1966, pp. 91-119

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Radicchi, Anna
LA MUSICA DI *MĀLAVIKĀGNIMITRA* II, 4 (THE MUSIC OF *MĀLAVIKĀGNIMITRA* II, 4)

We have here a general research on the *rāgas*, the *jātis*, the *grāmarāgas*, the *gaṇas*, and a particular analysis of the music, *etc.*, in the *Mālavikāgnimitra* II, 4.

—*Colom.* Vol. XXXII, 1967, pp. 21–103

Raghavan, M.D.
ART AND ARCHITECTURE OF CEYLON

The period from 247 B.C. to 352 A.D. witnessed the first blossoming of art in Ceylon under the stimulus of the Buddhist art and architecture of India. Ceylon's first well-proportioned and artistic sacred structure, the Tūpārāma Dagaba, set the model for all the later Dagabas. In the vicinity of Anurādhapura is the hill Mihintale on which 1,840 steps are cut out of the rock to the top of the hill where there is the 'Bed of Mahīnda' the son of Aśoka, who lived the life of an ascetic in the bare rock recess.

At the foot of the hill, to the right, is the Kaṇṭaka Cetiya, with four altars at cardinal points bearing ornamental sculptures in low relief, the stele and conventional motifs, strongly reminiscent of the Buddhist art of Bharhut and Sanchi in central India.

Another magnificent monument of the period is Ruvan Velisaya Dagaba which has been reclaimed, renovated and restored to its ancient splendour. Begun by king Dutugenunu (101-77 B.C.), it was completed by Tissa.

Of another sky-scraper, nine storeyed Lohapāsāda, hundreds of stone columns are seen in ruins.

To the south of these is the shrine of the sacred Bo-tree, with an imposing *Makara Toraṇa.*

A vast and extensive *stūpa* called Abhayagiri Dagaba stands practically unrenovated.

Jetavanārāma, built by Mahāsena (325-62 A.D.) is the largest of the Dagabas.

The second historical and cultural phase of Ceylon covers a period between the 5th and 12th centuries. Among sculptures of this age is Sanda Kadé Pahana, the half-moon-shaped Moon stone. The early religious art

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of India is reflected in the striking panel of lovers, popularly interpreted as Śiva and Pārvatī in an amorous pose.

In a sculpture of Man and Horse the contemplative expression on the man's face and the figure of the horse peering behind are remarkable.

The Pallava technique of the rock-cut temples of Mahābalipuram is recalled by the partly rock-cut Issurumuniya Buddhist temple to which the above two panels belong. Another entirely rock-out monument is the Dambulla shrine between Kandy and Sigiriya.

Vijayabāhu (1056-1111), who shifted the capital to Polonnaruwas, built the Temple of Tooth.

King Parākramabāhu converted a small town into a 'poem in stone' remains of which lie scattered in carved columns, dagabas, palaces, picture-galleries, parks, *etc.*

The Potugal *Vihāra* is a circular brick-built shrine with a vaulted roof containing a rock-cut statue holding a palm-leaf manuscript.

The distinctive Sinhalese architectural monuments are the *Vettadage*, circular in design, marked by concentric circles of monolithic pillars supporting a domed wooden roof.

To Niśśaṅka Malla, successor of Parākramabāhu, is ascribed the Latamal Tapaya. the Flower Altar. Rankat Vihāra, the largest completed Dagaba and the largest brick-built Laṅkātilaka shrine containing a gigantic Buddha statue are also ascribed to him.

Sigiriya Frescoes on the rock fortress are the fascinating specimens of pictorial art of the Sinhalese which are in a state of excellent preservation.

The period from 100 A.D. to 300 A.D. is distinguished by the adoption of typical Āndhra art. From 300 A.D. to 600 A.D. we see the influence of the Gupta traditions of the plastic fine arts from 600 A.D. onwards developed the style of the south Indian Pallava architecture.

—*BITC* Pt. II, 1966, pp. 243–50

Rajan, K.V. Soundara

KAUSTUBHA PRĀSĀDA—A NEW LIGHT ON *JAYĀKHYA TANTRA*

The Vaiṣṇava canons of temples have two broad and somewhat divergent categories, the *Vaikhānasa* and the *Pāñcarātra*. It is considered

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that in the *Pāñcarātra* literature, there are there gems, namely, *Sāttvata*, *Pauṣkara*, *Jayākhya Tantra* (or (*Saṃhitā*). The editors of *Jayākhyasaṃhitā* consider its date 450 A.D , In the present paper, it is intended to focus the attention upon the architectural chapter of the *Saṃhitā* and to derive as much factual and technical information as possible from this chapter. Incidently, the age of the text itself is discussed in its relevant context.

The *Saṃhitā* has 33 *paṭalas* wherein mainly the 20th *paṭala* dealing with the *Pratiṣṭhā-vidhi* informs us about architectural details. This *paṭala* is unique, because it does not give too many architectural forms in vogue then, but only single form and call it *Kaustubha-Prāsāda*, although detailing some variant features. It may be added at once that this name does not occur in the list of twenty temples mentioned in the *Bṛhat-Saṃhitā* and respected in the *Samarāṅgaṇsūtradhāra*, *Viśvakarmāprakāśa*, *Matsyapurāṇa*, *etc.*, or the 45 varieties of *prāsādas* as given in the *Agnipurāṇa* (CIV), *Garuḍapurāṇa* and *Prāyogamañjarī* or in the 64 kinds of temples under five *vimāna* types, as found in *Samarāṅgaṇasūtradhāra*, ch. XLIX.

The age of this architectural text (except the interpolated part) is likely to range between 600 and 850 A.D. It has been written in Central India or Upper Deccan region. It had some relationship with Jaina and Buddhist usages.

The appendices are given in the end of the article, one is a note on *Puṣkara Saṃhitā* and the other is a note on *Sāttvatasaṃhitā*.

—*JOIB* Vol. XVII Pt. 1, September 1967, pp. 71–85

Randhawa, M S.
PAINTING IN BUNDI

Bundi had been an important centre of painting in Rajasthan. The author has discussed here the important stages of development of Bundi painting from the time of Rao Chhatrasāl who built the portion of the Bundi palace known as *Chhattar Mahal* whose wall paintings in the bedrooms are mostly representation of *rāginīs*. The Bundi art af painting flourishcd under the patronage of Bhao singh, Aniruddha Singh, Budh Singh, Ummed Singh, Bishan Singh, and Ram Singh. The author has given nineteen photographs of a number of paintings.

—*RL* Vol. XXXV Nos. 1–2, 1965, pp. 6–14

Rao, M. Rama
DANCE IN ANCIENT AND MEDIEVAL ĀNDHRADEŚA

The earliest evidence of the practice of dance in Andhradeśa as an art and as a source of entertainment is to be found in the famous

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Buddhist sculptures of Amarāvatī and Nāgārjunakoṇḍa. These sculptures belong to the early centuries of the Christian era and the fine poses and skilful execution of the *sthānakas* and *karaṇas* indicate that the art must have existed for centuries before it could reach that perfection.

The post-Sātavāhana period (A. D. 200-1000) witnessed a remarkable Brāhmaṇical revival in Āndhradeśa and dance was exploited to attract large number of people of *vaidikadharma*. The facade of one of the Śaiva Caves at Mogalarājapuram, near Bezwada, contains a well-designed figure of Śiva-Naṭarāja. In the famous Śaivite temples of the Veṅgicālukyan period, found in the Drākṣārāma and Cālukya Bhīmavaran in the East Godavari district, there are rows of dwarfs depicted in various dance poses. Here and there on pillars we find women shown in fine *tribhaṅga* poses. Each temple had a *ṇāṭyamaṇḍapa* in which dance recitals were held on festive occasions, depicting incidents from Śaiva and Vaiṣṇava mythology. Dance was a necessary part of the conduct of daily worship in these temples. Inscriptions of this period contain numerous instances of liberal endowments made for the maintenance of troupes of musicians and dancers in the temples. In many of them, as in the well known temples of Hanumakoṇḍa and Pālampeṭ, the walls and pillars were ornamented with numerous dance sculptures, both religious and secular.

Pratāparudradeva was the last Kākatīya ruler who patronised a large number of scholars and artists. Next followed the Reḍḍi rulers. Kumāragiri, the Reḍḍi king of Koṇḍavīḍu, was an expert in enunciating the Nāṭyaśāstra. Kāṭya Vema, his generalissimo, was a keen student of this art. Pedakōmaṭi Vema, another Reḍḍi ruler, composed *Saṅgītacintāmaṇi*. A Velama ruler of the Padmanāyaka kingdom, Recerla Singamanāyaka, popularly known as Sarvajñasinga, was also a great authority on *Nāṭya*. Cālukya Viśveśvara, the ruler of the small principality of Elamañci, was another keen student of this art. Vennelakaṇṭi Sūrana, a poet and scholar, was a famous exponent of the *Kohala* school of dance and had the title *Nūtanabharatācārya*. Śrīnātha, the famous Telgu poet of the 15th century, describes the condition of dance during this period.

Two important works, the *Paṇḍitārādhyacaritramu* of Pālkuriki Somanātha, a biography of the celebratad Śaiva teacher, Mallikārjunapaṇḍitārādhya, and the *Nṛttaratnāvalī* of Jayasenāpati, a technical work on *Nāṭya*, throw abundant light on the condition of dance in medieval Āndhradeśa.

The rulers of the Vijayanagara empire also patronised the art of dance and music. The famous authors of musical works of this period were Tipparāja (who composed *Tāladīpikā*) Vidyāraṇya (who wrote *Saṅgītasāra*) and Caūru Kallinātha (who wrote commentary named *Kalānīdhi* on the *Saṅgītasūryodaya*).

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—*VUOJ* Vol. VI Pts. 1–2, 1963, pp. 74–80

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Rao, P. Sama
HOYSALA ARCHITECTURE AND SCULPTURE

The simplicity and the grandeur of Gupta, Pallava and Cola art are absent even in the best of Hoyasala examples. Hoyasala sculpture was more absorbed in a sentimental enrichment of decoration than in the appropriateness or adequacy of the subject matter. In it there is a pandering more to the physical senses rather than to the spiritual.

Although the Hoyasala temples are influenced by the Pallava and Coḷa styles in the matter of construction and decoration, theirs is a distinct style differing from them all in both form and enrichment of decorative detail. The ground plan of their structures is not of pure rectilinear Dravidian pattern. The towers are either in the *Nāgara* style or in the horizontal Dravidian *gopura* pattern. The pavilions are stellar again and are located in the front of the temple proper and crowned with peach-shaped domes. Decorative sculptures on the outside of the temples, and also on the towers over the shrines, are all horizontally disposed of over the bodies of the structures. Vertical ornamentation with figures and geometrical patterns is not so insistent here as in Khajurāho, *etc.* The *bhadra-maṇḍapas* are always canopied over with delicate patterns of flowing creepers in set with beautiful figurines. Figure sculpture is very richly ornamented with both massive and light jewellry. In the friezes of sculptured panels, stories of the *Rāmāyaṇa*, *Bhāgavata* and *Daśāvatāras* are vividly depicted. Idealism is rather overstressed in the Hoyasala art, where only lives of the divinities, mythical heroes and heroines or semi-divine beings are alluded to.

Thereis ample evidence of the aesthetic traditions of the Jaina genius at work. In spite of the delicate and sophisticated expression, there are still examples of mightiest artistic genius highly sensuous and inimitably sublime.

Unlike the tall, sleek and oval-faced feminine beauties of Khajurāho, Mt. Abu, Koṇārka, *etc.*, the *madanikās* in the Hoyasala specimens are short, round-faced, flat-nosed and inclined more to plumpness. But the modelling of the gods and the *dvārapālas* is otherwise, and denotes sturdy and powerful types of the Elephanta sculpture.

—*PB* Vol. LXXI No. 3, March 1966, pp. 118–22

Rao, P. Sama
IDEALISM AND REALISM IN INDIAN ART

The idealistic Indian art is mostly suggestive and its specimens in painting, sculpture and music are the concretized symbols of the ecstatic experiences of the soul's wanderings in quest of God, and are not the mere

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intellectual fabulations of the physical senses. He also draws a distinction between the Indian and Western art by saying that Indian art is idealistic and hieratic in its mysticism and outlook, while the Western art, the realistic, is objective and secular. In Indian art the 'what of it' is its essential element, the 'how of it' is immaterial. The Indian ideal of *Satyam, Śivam, Sundram* is not only the bedrock of all aesthetic endeavour, but also a springboard for a dive into the Infinite. The author concludes that Indian art is purely idealistic and the Indian artist separates the spirit, the inner soul, from his body and dedicates his purified soul to the Service of God and His creatures.

—*PB* Vol. LXXII No. 4, April 1967, pp. 189–96

Ries, Raymond E.

THE CULTURAL SETTING OF SOUTH INDIAN MUSIC

The classical music tradition of South India is often called 'Karnātic', although the origin of this term is somewhat obscure. Purandara Dāsa, who is called the 'Father of Karnātic Music', was born near Poona and settled in the capital city of Vijayanagara under Krishna Deva Rāya. His language was Kannada. Of the trinity, Tyāgarāja, Śyāma Śāstrī, and Muttusvāmī Dīkṣitar, the former two hailed from Kurnool, who migrated to the Tanjore district under the Teluga Nāyakas. This background tends to point to the source of this tradition in the valley of the Krishna River—the meeting place of the peoples of Mahārāṣṭra, Āndhra, and Kannad.

The Tanjore court provided the historical focus and major institutional support for South Indian music. Tanjore became the centre for the traditional arts and learning. The period between 7th and 10th century witnessed the farvonr of *bhakti* movement.

The three major groupings are the Telugu and Tamil musicians, primarily Brāhmaṇas, the *devadāsīs* (temple dancers), their offsprings and their teachers; and the hereditary temple musicians of villages.

Classical Karnātic music is devotional : the great composers of this tradition-Tyāgarāja, Śyāma Śāstrī, Purandara Dāsa-were *bhaktas* whose music was intended and inspired as a means of devotion and salvation.

Owing to Tyāgarāja's rejection of the court and his reliance on the Hindu religious sentiment, the musical tradition declined though some interest was maintained though *Gurukula* method of training. It was not until the late 1920's under the influence of the independence movement that interest in traditional music was revived.

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—*BITC* Pt. 1, 1967, pp. 7–21

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Rohm, Michael Irwin
THE WHEEL OF AŚOKAN ACTION

Nothing is static, all is flux, symbolically represented by the wheel. As the Wheel of Law (*Dharma-cakra*) increases its revolutions in one's personal life, it more and more becomes one's wheel of life (*Bhava-cakra*). *Dharma-cakra* replaces *Bhava-cakra* (*Saṁsāra*), and this is seen in our attitudes and actions in social matters: the movement of the Wheel of Social Actions. If *Dharma-cakra* never turns into one's life or seldom turns, then *Bhava-cakra* rolls along its own course which is the lower road. The 'high octane' that propels the progressive Wheel of Social Action is ethical volition, a constituent of consciousness. Wheel progresses the quality of society through the efforts of its members.

The Wheel of Social Action was moved by Emperor Aśoka after the Kaliṅga war. The example of that state and its policies are "an anticipation of our concept of the welfare state."

—*MBo.* Vol. LXXV Nos. 5-6, May-June 1967, pp. 189-90

Sahasrabudhe, M. T.
THE ANTIQUITY OF THE INDIAN STAGE

On an enlightening interpretation of Pāṇini's aphorisms (IV. 3.110; III. 1.26 ; 1.4.29, *etc.*) Dr. Das Gupta concludes that dramas were probably in existence in the 5th or 6th century B.C. This conclusion can be supported by the evidence of the *Baudhāyana-dharma-sūtra* (500 B.C.), *Viṣṇu-dharma-sūtra* and *Śaṅkha-likhita-dharma-sūtra* of the same age. Even the *Mahābhārata* and the *Rāmāyaṇa* refer to the dramatic art which shows its antiquity.

—*NUJ* Vol. XVIII No. 1, July 1967, pp. 60-62

Sarkar, Amal
BHAIRAVA IMAGES AND THE KĀPĀLIKAS

Bhairava worship is connected with the terrific form of Śiva who, like many other Hindu deities, has two forms *saumya* or *anugraha* (gracious) and *ugra* aspects. It is in the *ghora* (fierce) aspects that Śiva appears as Bhairava, and the Devī as Kālī or Bhairavī. Śiva's worship under many forms, *viz.*, Kāla, Bhūta, Baṭuka and Nanda Bhairavas suggests Bhairava being a survival of various aboriginal deities whose personalities are confused under the influence of Tantricism and Brāhmaṇism.

The type commonly worshipped is Baṭuka Bhairava. The image is usually nude, terrifying with fangs protruding from corners of gaping

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mouth wearing a wierd smile, with eyes round and rolling and pendulous belly. His hands hold a sword, *khaṭvāṅga* or *śūla* and a *kapāla*; he wears wooden sandals and is accompanied by a dog.

Śiva in his terrific form is sometimes known as *Kāpālin* whom the *Kāpālins* worship in Bhairava form as creator, protector and destroyer of the world; the other gods are believed to be subservient to him. The Kāpālika sect seems to be of very ancient origin and to be found widely spread from the Indus to Assam, Orissa and south of the Vindhyas. Their earlier reference is in the *Maitreya Upaniṣad*. The author has shown that Tāntrika cults, such as those connectes with Bhairava and Kāpālika, received a setback with the advent of Śaṅkarācārya, Rāmānuja, Caitanya, *etc.*

—*IMB* Vol. II No. 1, January 1967, pp. 46-49

Sarma, A.V.N.

ROCK PAINTINGS FROM KAMBAKKAM, SOUTH INDIA

During the course of his work on rock painting, the writer discovered some of them for the first time, in south Mysore inside the two caves and a rock shelter. Both the caves are located at 400' above ms 1 (approx.). In the rock shelter, which is cylindrical in appearance, fourteen paintings and a few indistinct lines of white ochre are there. Although no distinct and precise methods have been devised to date the paintings so far, these appear to have been drawn with the simplest of patterns. These paintings are so simple that there is no sign of the complicated cultural features depicted at places like Mahadeo Mills, Singhanaur, and Kabora Pahar. They have been drawn on one layer only and no figure is superimposed on another. The author has given the description of the 14 rock paintings at the end of the paper.

—*QJMS* Vol. LV No. 2, July 1964, pp. 43–46

Sharma, B.N.

SOME MEDIAEVAL SCULPTURES FROM RAJASTHAN IN THE NATIONAL MUSEUM, NEW DELHI

The National Museum, New Delhi, has in its collection a few sculptures of the mediaeval period from Rajasthan. They include the twelfth century image of the four-armed Goddess Sarasvatī from Pallu, Bikaner, the tenth century image of Yama from the Jhalawar, Alwar, the twelfth century composite image of Hari-Hara, the twelfth century image of Vāmana and the Sati sculpture dated 1182 from Alwar. The graceful limbs with artistic contours, sensuous poses, curlinear treatment of the eye-brows and eye-lids, hair arranged in tresses and prominent

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facial features are some of the dominant characteristics of these images. The author has given six photographs of these sculptures with useful notes in the end.

—*RL* Vol. XXXV Nos. 1-2, 1965, pp. 30–36

Soundrarajan, K.V.
COSMOS AT MODHERA : A PORTFOLIO OF ART

The author has described even the smallest details of the Sun temple at Modhera in Gurjrat which represents the end of an adolescent phase and the commencement of a new phase of growing maturity. The main temple represents the finest effort to harmonise the prevailing cults, art trends and structurul devices. Apart from the Sūrya figures, the sculptures on the *vedi* portions of the main *bhadra* projection, a cult synthesis is achieved by introducing elements of *Śaiva Saura*, *Vaiṣṇava*, *Śākta*, *Kaumāra* and *Gāṇāpatya* cults, the diversification of which constituted a most notable hieratic characteristic of the entire country in the ninth-tenth centuries.

—*RL* Vol. XXXV Nos. 1-2, 1965, pp. 37–41

Spink, Walter
AJANTA TO ELLORA : ARCHITECTURAL FEATURES (GROUND, PLANS AND PILLARS)

1. Ajanta Lower story Cave 6 : The architect, either following wooden structural proto-types or, over-anxious to give stable support to the ceiling, included extra-central pillars, which were invariably omitted by later architects. As in all the earliest Mahāyāna *vihāras*, one can circumambulate the Buddha's throne. The early and indecisive nature of the plan is reflected in the clumsy design of the simple octagonal pillars which are unrelieved by either capitals or bases.

2. Cave 17 : The simple severity of this decisive plan, which represents a disinct advance over Cave 6, is reflected in the clean lines and orderly arrangement of the pillars of both porch and interior, which are beautifully painted with alternating designs, while those entering upon the shrine area are elaborately carved as well.

3. Cave 2 : It shows new features and is very complex and elaborate. Pillared and doubled cells are added at the porch ends. In the interior, certain more eloborate cells are also found, flanking the shrine. Increasing interest in elaboration is reflection in the fanciful carving of the pillars. The interior pillars are raised on high square bases and are varied in design. The Buddha's throne is attached to the back wall of the shrine, and thus circumambulation is no longer possible.

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4. Cave 21 : This cave not only includes the characteristic pillared and doubled cells at its porch ends, but also at the four major points in its interior. Its porch pillars, now no longer extant, also had high square bases and were of varied designs. The interior pillars have less exuberance than those of Caves 1 and 2.

5. Ghaṭotkaca Cave : Though not of the highest standard of execution, this cave is a very advanced conception. In its layout, it derives largely from Cave 21, and reflects some of the latest Mahāyāna motifs at the latter site. An inscription proves it to be a monument of the Vākāṭaka period. Being derived from the style of the latter Mahāyāna caves at Ajanta, it proves the latter also to be Vākāṭaka monuments. The interior pillars are relatively simple in design.

6. Jogeshwari Cave (Main Hall) : This great Hindu temple inaugurates a new plan, though it has strong links with the Buddhist precedents of the Vākāṭaka period. The arrangement of the Main Hall, with its long colonnaded porch, and its four aisles set off by the interior pillars, is taken over directly from the standard Ajanta *vihāra* plan. The four-doored *garbhagṛha* is ideal to a cave with two such co-ordinated axes. The pillars are among the earliest proto-types of the remarkable pillar of Elephanta.

7. Elephanta Cave I (Main Hall) : In the Main Hall of the Cave, the additive and somewhat confused lay out of Jogeshwari's Main Hall are now brought with the context of the central unit. The three great colonnaded portals replace the three disparate entrances of the Jogeshwari Main Hall. The shrine is moved somewhat back along the major axis, which allows the great Maheśvara image to be viewed and directly approached along the lesser axis. The pillars are of the Jogeshwari type.

8. Ellora; Dhumar *Lena* (Main Hall) : The layout of the Dhumar *Lena* has certain adjustments and improvements which give it a mature authority. This new and improved symmetry was achieved by a seemingly simple shift in the posting of the three portals with consequent shift in the position of the Mahésvara image too, which though not actually carved, would have appeared on the rear wall of the cave directly behind the shrine. The pillars follow the Elephanta type but are much more carefully measured.

9. Maṇḍapeśvara Cave and East Wing of Elephanta Cave 1 : The Śaivite Cave at Maṇḍapeśvara and the East Wing of Elephanta Cave I represent two early examples of a type popular at Ellora and Aurangabad in the middle and later half of the 6th century. They are related to the conventional late Vākāṭaka porch types of Ajanta and Aurangabad. Magnified in scale, such porches are well suited to accommodate large

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gatherings of devotees. The pillars of the caves are related to contemporary forms at Jogeshwari and Elephanta.

10. Ellora; Rāmeśvara Cave : This new cave type shows an assured and mature stage in its development. The circumambulatory path and the looming guardians fronting the shrine now become a standard feature. Large reliefs are added at the major points of both the central hall and its wings. The pillars in front of the shrine area are highly elaborated versions of Elephanta and Dhumar *Lena* types.

11. Aurangabad; Cave 7 : Four of the 6th century caves at Aurangabad have an ambulatory passage around their shrines, derived probably from immediate Hindu precedents, but reflecting the *pradakṣiṇā-patha* of of early Ajanta Mahāyāna *vihāras*. Here this new open and colonnaded hall type is adjusted to Buddhist usage, for the ambulatory passage is set apart from the front area, and is surrounded by residence cells.

—*Marg* Vol. XX No. 2, March 1967, pp. 11–24

Spink, Walter

AJANTA TO ELLORA : BUDDHA IMAGES

1. The Buddha images in the shrines of Ajanta caves 11, 16 and Lower Cave 6 are the earliest and can be circumambulated. In cave II, the throne and the halo attach to a monolithic *stūpa*, representing a transitional stage between *stūpa* worship and image worship. The massively conceived Buddha in Cave 16, seated in *pralambapādāsana* suggests the vigour and enthusiasm of Buddhist devotion. Even the Bodhisattvas standing behind the throne are well over life-size.

2. The Buddha in the shrine of Ajanta Cave 17 is seated in *yogic* pose with hands in *dharma-cakra mudrā* and is attended by Bodhisattvas holding fly whisks, dwarfs bearing garlands, and devotees bearing offerings below. The circumambulatory passage confirms its relatively early date.

3. The presence of flying couples rather than dwarfs and the replacement of attendant Bodhisattvas by attendant Buddhas suggest a very late conception.

4. The presence of subsidiary Buddha images in the shrine and shrine vestibule of Ajanta Cave 4 proclaims their relatively late date.

5. The late *Caitya* Hall 26 at Ajanta is literally covered, inside and out, with the Buddha images in various sizes and poses.

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6. Lakulīśa panel at north entrance of the Kalacuri Elephanta Cave I curiously shows *nāgas* beneath the lotus throne which is apparently a borrowing from Vākāṭaka proto-types.

7. The splendid Buddha in the shrine of Ajanta Cave I projects well forward, but cannot be circumambulated, marking a transitional stage between the earlier and later types.

8. The Buddha is seated in the *pralambapādāsana* pose in the shrine of Aurangabad Cave 3. The shrine is of a very late Vākāṭaka conception.

9. In the Gaṭotkaca Cave with a Vākāṭaka inscription, the devotees about the Buddha and the flying couples along with other motifs above the throne correspond with advanced types at Ajanta. This fact seems to support the theory that Ajanta's Mahāyāna phase was wholly due to Vākāṭaka patronage, and must be ascribed entirely to the late 5th century.

10. The later artist, who had attempted to copy, in the Aurangabad Cave 6 of Kalacuri phase, the nearly full-round figures in Cave 3, has failed to express the robustness of both the separate forms and the total arrangement. The motifs surrounding the Buddha's throne in Cave 6 (and also in Cave 7) are advanced in type, carrying on the latest of the Vākāṭaka developments.

11. The Buddha in Ellora Cave 5 shows the same conventions as those at Aurangabad which are present in all the Ellora Caves. At Aurangabad in the 6th and at Ellora in the 7th century, there is a continuing influence of the style of the Hindu sculptures at Elephanta and contemporary sites.

—*Marg* Vol. XX No. 2, March 1967, pp. 25–31

Spink, Walter,

AJANTA TO ELLORA : DOORWAYS

1. The earliest doorways of the Mahāyāna phase at Ajanta were very simple, with little or no carved decoration. The porch door of Cave lower 6, however, once had attached female figures set into its upper corners. In later Vākāṭaka doorways, these female figures are treated as integral parts of the monolithic portal design.

2. Another simple porch doorway in Ajanta Cave II, has its jambs decorated with only floral and geometric motifs, which are painted.

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3. The design of the porch doorway of Ajanta Cave 16 provides the basis for most later doorway designs. The decorated jambs are flanked by two pronounced pilasters, upon which goddesses stand. The jamb and lintel are painted with floral and geometric forms.

4. The porch door-way of Ajanta Cave 17 is almost exactly like that of Cave 16, but the inclusion of seated couples on both the jambs and the lintel signifies a definite advance.

5. The porch doorway of Ajanta Cave 1 is closely derived from that of Cave 17, but the Buddha figures above are replaced here by conventional lion-heads Its motifs are, however, carved rather than painted.

6. The porch doorway of Ghaṭotkaca Cave probably reflects the carved doorways of Caves 1 and 2, but the motifs on its jambs and lintels comprise scenes from the Buddha's life.

7. The shrine doorway of Ajanta Cave 1 was a masterly conception, with a rich catalogue of forms and a new and complex design. The entablature is supported by an unencumbered pilaster. The goddesses in the upper corners also occupy pilasters and these pilasters have now become merely pedestals.

8. An inscription of the Vākāṭaka minister Varāhadeva (late 5th century) in Ghaṭotkaca Cave is very important for the determination of Ajanta's chronology, for the former reflects relatively late forms from Ajanta. The Ghaṭotkaca *Vihāra* shrine door appears to have been influenced by the shrine door of Ajanta Cave I.

9. The shrine doorway of Aurangabad Cave 3 is one of the latest and most developed Vākāṭaka type, though still bearing certain relationship with the porch doorway of Ajanta Cave 1. But now the entablature has been transformed into a complex series of pavilions. The dual pilaster supports derive from the shrine door of Ajanta Cave 1, but the goddesses have been shifted to the sides and inclosed in T-shaped format.

10. The porch doorway of Ajanta Cave 23 has a T-shaped format, created by the disposition of the floral coil-moulding which encloses the female figures at the upper corners. The displacement of these figures from their pilasters is the first step towards their ultimate removal from the upper corners. The entablature motifs and the carved jambs become increasingly complex.

11. The T-shaped porch doorways of Ajanta Cave 5 and 24 are very late. The Cave 24 doorway is particularly splendid. The standing

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couples on the jambs are somewhat free of panels, while across the lintel a host of soaring figures converge upon the centre of the doorway, carrying a crown.

12. In the central doorway of the *Caitya* Hall of Ajanta Cave 26, the couples and other figures on the jambs are actively flying inward, while all other elements are executed with more developed plasticity than was apparent a decade or two before.

13. In the shrine doorway of Ajanta Cave 2, the squared meander motif which frames the sides of the doorway, and the angles and arcs which decorate the inner surround both have counterparts in doorways of structural temples in other parts of India.

14. The unfinished porch doorway of Aurangabad Cave I combines motifs from Ajanta proto-types in Ajanta Caves 1 and 2, while it further develops the five-pavilioned entablature seen in later caves. The clumsiness of carving may reflect the sense of haste when Vākāṭaka patronage ceased.

15. The shrine doorways of Cave I at Elephanta and of the Dhumar *Lena* at Ellora, though massively conceived, are completely plain. They were undoubtedly painted, but their lack of carving tends to reduce their visual importance and magnifies the flanking guardians.

16. The shrine doorway (of Kalacuri phase) of Rāmeśvara (Ellora Cave 21) exemplifies another and more ornate trend in mid-sixth century protal design. Its highly developed entablature recalls that of Aurangabad Cave 3, while the hosts of converging forms upon its jambs and upper lintel derive motifs from Ajanta Cave 26.

17. The unfinished shrine doorway of Cave 17 at Ellora reflects the decline of Kalacuri patronage. In design, it derives from the Rāmeśvara portal, although its portal is less ambitiously and less exuberantly conceived.

18. The shrine doorway of Aurangabad Cave 6 reflects both the earlier Vākāṭaka motifs and contemporary developments at Ellora, a minor example of the Vākāṭaka heritage.

19. The shrine doorway of Ellora Cave 6 is an early 7th century derivative of the remarkable design of the Rāmeśvara doorway, though the hosts of beings covering the doorway have disappeared and the 'bones' of the original design remain.

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—*Marg* Vol. XX No. 2, March 1967, pp. 38–44

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Spink, Walter
AJANTA TO ELLORA : DWARFS

Perhaps chief among the subsidiary creatures at Ajanta are the dwarfs who dance or gesture in attitudes of devotion towards the Buddhas, the Bodhisattvas, and even the auspicious females which they surround. Often they make music, playing upon flutes or drums or *vīṇās*, or upon country instruments, while others fly forward with heavy and fragrant garlands. They, however, do not appear quite so frequently during the early Kalacuri phase and in the Cālukya period. In Hindu monuments, they are often depicted as *Śiva-gaṇas*.

—*Marg*. Vol. XX No. 2, March 1967, pp. 46–47

Spink, Walter
AJANTA TO ELLORA : FEMALE FIGURES

In the Vākāṭaka caves at Ajanta, female figures occupy prominent positions, but are usually smaller in size than the Early Kalacuri and Cālukyan types. The goddess at the upper left corner of the shrine doorway in Ajantā Cave I is associated both with the fertile earth represented by the tree, and with the waters represented by the *makara* on which she stands.

In early Kalacuri excavations, female figures are often treated on a larger scale due to an increasing urge to depict fewer and more impressive forms. In the early Kalacuri Buddhist caves at Aurangabad and in subsequent Ellora Buddhist caves, the goddesses are often very imposing, and should probably be recognized as Tārās of female Bodhisattvas.

The female figures occupy equally prominent positions even in Hindu monuments, and are often surrounded by their own fairly large attendants. Figures of Gaṅgā and Yamunā appear at either end of the facade in the Rāmeśvara temple at Ellora, while in this and other Hindu Ellora caves, the beautiful female bracket figures arrest the eye.

Early Kalacuri artists in Bombay region were still greatly influenced by Vākāṭaka proto-types. The female bracket figure at Jogeshwari Hindu Cave is one of the innumerable elements which underscores this connection. Link with Vākāṭaka art is observable also in many forms in the Maṇḍapeśvara Cave.

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—*Marg* Vol. XX No. 2, March 1967, pp. 32–38

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Spink, Walter
AJANTA TO ELLORA : GUARDIANS

In this article the author makes a comparative study of the figures of the guardians in the various caves at Ajanta and Ellora.

—*Marg* Vol. XX No. 2, March 1967, pp. 48–53

Spink, Walter
AJANTA TO ELLORA : HISTORICAL BACKGROUND

Hsuna T'sang describes Ajanta as a great mountain with towering crags and continuous stretch of rocks, in a dark valley of which is constructed a *sanghārāma*. His description appears to be based on heresay, for the site was no longer being actively patronised.

All the caves belonging to the developed Mahāyāna phase of Buddhism were excavated between *c.* 465 and *c.* 500 A.D. during the reign of the famous Hariṣeṇa and his son of the Basim branch of the Vākāṭaka royal house.

During the period from about 490 to 500 A.D., a degree of confusion and haste, and decline in artistic vitality and an aura of psycho-spiritual concern are evident in the productions. With the rise and spread of the Kalacuri power, beginning about 520 A.D., a new phase in the development of Indian monuments begins which rivals that of the late Vākāṭaka period.

The Kalacuris were ardent Pāśupatas and worshippers of the sage Lakulīśa, regarded as the embodiment of Śiva. The three most important Hindu cave temples in the Konkan, all constructed between 520 and 550 A.D., are dedications of the Pāśupata cult. The first of these was at Jogeshwari, containing no less than four separate images of the meditating god. It is, indeed, the earliest major Hindu cave temple in India. It contains a vast array of interesting motifs showing the development of style and iconography between Ajanta's Mahāyāna phase, which it directly reflects, and the excavation of Cave I at Elephanta, for which it forms the immediate proto-type. Jogeshwari contains no inscriptions. This cave-temple may have been an undertaking of the first Kalacuri emperor himself whose name is not known.

The greatest Hindu monument of this period in Konkan is the renowned Cave I at Elephanta, started about 540 A.D. in which the artists drew forth the full expressive potential of the Vākāṭaka-Gupta style from which it derived.

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A copper-plate inscription of the reign of the Traikūṭas from Kanheri, datable to 494 A.D. records a donation to the Buddhist monastery. In all likelihood, craftsmen from the Ajanta region migrated west to Konkan attracted specifically by the stable and prosperous kingdom of the Traikūṭas during whose time there appears to have been considerable patronage of Buddhist sites, and much of the Mahāyāna work at Karle, Koṇḍivte, Kuda, Kanheri and other sites was begun.

Therefore, skilled workmen of Ajanta traditions must already have been available to the Kalacuri conquerors. The Kalacuris were, evidently, as tolerant as had been the Traikūṭas and the Vākāṭakas before them.

By about the mid-sixth century, excavating activity gradually declined in the Bombay region, and Kalacuri patronage had by then shifted to other regions, most particularly to Aurangabad and Ellora. The Cālukyas claim to have vanquished the Kalacuris completely by 601–2 A.D., and the latter's imperial patronage stopped at Ellora. The only Hindu cave (14), the Rāvaṇa-ka-khai, giving as much place to Durgā and to Viṣṇu as it does to Śiva, may well have been sponsored by the Cālukyas or by some other patrons.

Hindu patronage at Ellora declined completely by about the 2nd decade of the 7th century, and in its place a flourishing Buddhist phase began. This shows that possibly Buddhism had been the most popular religion in Ellora-Aurangabad region all through the previous decades, from the time of Ajanta's splendours. Hsuan T'sang speaks of 100 Buddhist monasteries and about 5,000 Buddhist priests within Mahārāṣṭra.

The new Buddhist patronage at Ellora was probably local, as there is too much which is provincial about it and there is lack of new vigour or excitement in the style.

By the later years of the 7th century in the massive Do Thal and Tin Thal (Caves 11 and 12) at Ellora, new forces were once again being felt. The energies and excesses of Tāntric Buddhism began to affect the site. Possibly the Cālukyas had begun to take more direct interest in the work and influence it with their more dynamic artistry.

Still, the real rebirth of Ellora did not come until the 8th century, when the Rāṣṭrakūṭas had risen against the Cālukyas and created monuments such as the famous Daśāvatāra Cave and the Kailāsa Temple, and a drastically new style swept away the remnants of the old.

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—*Marg* Vol. XX No. 2, March 1967, pp. 7–10

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Spink, Walter
AJANTA TO ELLORA : OLD MAN

There are many representations of aged and crippled men in the excavations of the Vākāṭaka and post-Vākāṭaka periods. Often they are specifically associated with the tall and beautiful maidens. Sometimes, both at Ajanta and at later sites, they hover beneath the looming and protective guardians.

1. Deformed figure of an old man on the bracket of the right pillar of shrine ante-chamber in Ajanta Cave I, attends upon a voluptuous goddess.

2. The vigorously composed figure on the left frame of Maheśvara niche in Elephanta Cave I hovers at the feet of one of the beautiful guardians who flank the huge Maheśvara image. It looks painfully crippled.

3. The crippled figure in the Tārā panel at the left of shrine door in Aurangabad Cave 7, seems to imitate, for all of his deformities, the aggressive voluptuous stance of the maiden who leans upon him.

4. In the figure from a bracket of the porch colonnade of Ellora Cave 21 (Rāmeśvara), the Elephanta vigour may be absent, but the languid sweetness is there.

5. The deformed figure from the guardian group at the left of shrine of Ellora's *Rāvaṇa ka Khai* (Cave 14) is shown with a crooked stick and twisted limbs. Nonetheless he is suffused with radiance rather than with anguish, as he directs his attention toward the looming *dvārapāla* above him, and toward the shrine just beyond.

—*Marg* Vol. XX No. 2, March 1967, pp. 54-55

Spink, Walter
AJANTA TO ELLORA : PILASTERS

Traces of relatively simple painted designs of geometric and floral types remain on the plain pilasters in Ajanta Cave 17.

The pillars and pilasters of the porch colonnade of Ajanta Cave 4 were never painted.

The inspired architect of the *gandha-kuṭī* in Ajanta Cave 19 evolved many forms and motifs which were taken over into later excavations.

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The pilaster in Aurangabad Cave I is of a particularly developed Vākāṭaka type.

The porch pilasters of Ajanta Cave I have a severity which proclaims their early position within Ajanta's sequence of medallioned pilaster forms.

The pilasters of interior of Ajanta Cave I are less severe in shape.

The transition between the decorated surface and the underlying shaft is more subtly accomplished in the medallioned pilaster at the left end of porch in Ajanta Cave 23 than the slightly earlier pilasters of Cave I. The carefully disposed leaf and petal motifs create a strong but delicate design.

—*Marg* Vol. XX No. 2, March 1967, pp. 56–61

Spink, Walter

AJANTA TO ELLORA; SEATED COUPLES

The male figure in the *nāga*-panel at the left of court in Ajanta Cave 19, sitting upon a rocky throne, is presumably a *nāgarāja*, who is placed in a position where he watches and thus protects the entrance to the hall.

Nāga couples often appear in important positions such as in the frieze over the cell at the left end of the porch in Ajanta Cave 23. Such positions are sometimes also occupied by important *yakṣas* and *yakṣīs*.

The typical Vākāṭaka representation in Ajanta Cave 20 shows a couple in panel, on the right face of the shrine vestibule, half involved in their own concerns, and half attentive to activity in the Cave. A beautiful young girl holding a fan and an old, bearded man stand on the proper left and right sides of the couple, respectively.

The Umā-maheśvara scene occurs over the east entrance to the Main Hall of the Jogeshwarī Cave. Such panels, where Śiva and Pārvatī are seen playing *causar*, form a transitional stage between the simpler Vākāṭaka reliefs and the complex compositions of Elephanta.

Nearly every subject, such as the Umā-maheśvara scene at the east entrance of Elephanta Cave I was anticipated at Jogeshwarī, but was improved upon and sophisticated. The panels are placed in deep niches and ranged around the Main Hall.

The change to more heraldic and less natural forms in both sculpture and painting is already evident in the Umā-Maheśvara relief of

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Ellora Cave 21 (Rāmeśvara). But links with Elephanta are clear in the body Canons, the authority of the pose and gesture, and the demanding technical standards.

—*Marg* Vol. XX No. 2, March 1967, pp. 56–61

Vardarajan, Brinda

ANCIENT MUSIC : THE MUSIC OF THE *SĀMAVEDA* AND THE SONGS OF THE ŚAIVITE AND VAIṢṆAVITE SAINTS

The *Ṛgveda* is recited to three tones *udātta* (raised), *anudātta* (not raised) sounds, and *svarita* which in the *Ṛgveda* seems to be above the *udātta*. It is also said to be a falling accent of a dependent nature, marking the transition from an accented to a toneless syllable. The Connotation of *udātta*, *anudātta* and *svarita* has given rise to a great confusion, since they are used in different contexts in different subjects, such as Vedic chant, *Sāma-gāna* the different *śikṣās* and music proper.

A Vedic chant has three forms—*Ārcikā*, *Gāthika* and *Sāmika*. *Ārcika* has three accents; *Gāthika* only one, and *Sāmika* is melodic. According to the *Jaiminīya Saṁhitā*, the body of the hymn is divided into *uttarārcika* and *pūrvārcika*, arranged internally according to their metres and the *stobhas*. *Sāman* is music.....not music and words, for music. The rhythm is determined by words which decide where it will be appropriate to take breath.

A *Sāma-gāna*, being a collective song, has a fixed and set form of musical cast or mould, beyond which no personal variation or colouring is allowed. The wording of the *Sāmaveda* is subject to several rules like the *uhya-gāna uha* and *uhyū* crossing each other (in *uttarārcika*), *grāmageya-gāna* (to be memorized by the pupil in the teachers' house), *araṇya-gāna* (to be studied outside the village), and the texts of the *grāma* and *araṇya gānas* comprising the *pūrvārcika*.

There are seven divisions of the *Sāman* chanted during the *yajña*. In the *gāna* of the *Sāmaveda*, 7 musical notes are used, which, according to an old tradition, are expressed by moving the fingers of the right hand while singing. Like the hand of the clock, the thumb is made to move and touch the other fingers, and this helps the singer to sing the *Sāman* tunes with proper intonation. A *Sāman* singer begins the chant with the *Praṇava Oṁkāra* which denotes the *Udgītha*. There are 27 *parvans* (musical phrases) in the *Ājyadoham Sāman*, each differing subtly from the others.

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—*BITC* No. 1, 1967, pp. 22–45

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Vidya Prakash

A UNIQUE MULTI-HEADED ICON OF VIṢṆU AND ITS SIGNIFICANCE

The author has attempted to identify the relevant figures depicted with this cosmic form of Viṣṇu. The date of the icon may be placed about 8th century A.D., on the basis of general style, easy and lively pose of the *Āyudhapuruṣas* and other attendants, sparing use of ornaments and relatively plain backslab.

It is quite well-known that the multi-headed icons of Viṣṇu were worshipped by the followers of Tantrāntara school, one of the four principal sects of Vaiṣṇavas. The image is the only one of its kind in India and hence unique sculpture and beautiful specimen of art. It also provides a significant landmark in the evolution of multi-headed icons of Viṣṇu in the country.

—*JOIB* Vol. XVII Pt. I, September 1967, pp. 93-99

Vinogradov, V.B.

FIGURIKI "SKIFOV" IZ CHECHENO-INGYSHETTI (FIGURINES OF SCYTHIANS FROM CHECHENO-INGYSHETTI)

The figurines of Scythians discovered from Checheno-Ingyshett (North-east Caucasus) are unique, for they differ much from the universally known figurines of Kul-Oba. These are only of their type discovered in the Caucasus region. They have some similarity with the Śaka figurines discovered in 1940 in the city of Kirovabad.

—*SA* No. 2, 1966, pp. 298-301

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III EPICS AND PURĀṆAS

Dikshit, D.P.

TWO PURĀṆIC SITES OF VIDARBHA

The *Gaṇeśa Purāṇa*, an Upapurāṇa peculiar to Maharashtra and Vidarbha, describes a number of places in this region connected with the worship of Gaṇapati. The author notices the *Gaṇeśa Purāṇa* references to two ancient sites of Vidarbha, viz. (i) Adoṣapura and (ii) Kadambanagara.

I. *Adoṣapura* Ch. 31 of the *Krīḍākhaṇḍa* of the *Gaṇeśa Purāṇa* narrates the story that once the God Vāmana visited Vidarbha and performed penance and worshipped Gaṇapati at Adoṣapura, also called Adoṣakṣetra. Being pleased Gaṇapati appeared before Vāmana and gave him a boon that while he could not be defeated by anyone, he would be able to save Indra whose kingdom was threatened by the Asura king Bali. Thereupon Vāmana installed there an image of Gaṇapati, built a temple for the god and arranged for the worship. Adoṣapura may be identified with modern Adasa (Adasa Sonapura) in the Sawaner Tehsil of the Nagpur District. There are still extant a number of old temples, including one of Gaṇapati, which, on stylistic grounds, may be assigned to the early Yādava period, besides seven old tanks locally called *tīrthas*.

II. *Kadambanagara* According to a story narrated in Chapters 30-33 of the Upāsanākhaṇḍa of the *Gaṇeśa Purāṇa*, when Gautama came to know of Indra's illicit intercourse with Ahalyā, Gautama cursed Indra to have a thousand figures of the female genital organ on his body; but at the request of sages Gautama gave up his anger and advised Indra to worship Gaṇeśa by chanting *ṣaḍakṣara mantra*. Thereupon Indra performed penance under a *kadamba* tree at Kadambagṛha for a thousand years at the end of which Vināyaka was pleased and, on Indra's request, granted him several boons one of which was that the place would also be known as Cintāmaṇinagara and that whosoever would bathe in the tank at Kadambagṛha would be relieved of his troubles. Indra thereupon installed a beautiful image of Gaṇeśa in a temple constructed by him at the place. This place, which is also referred to as Cintāmaṇi-tīrtha and Gaṇeśa-tīrtha, is said to have been situated in Vidarbha. It may be identified with a place called Kalam or Kaḷamba in the Yeotmal District, Maharashtra State. There is a famous Gaṇeśa temple here which is frequented by pilgrims from places far and wide and the local *Kadambamāhātmya* narrates about it stories similar to those found in the *Gaṇeśa Purāṇa*.

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There exists also an underground temple having an image of Gaṇapati, locally called Cintāmaṇi. On the basis of its mention in the *Gaṇeśa Purāṇa* the antiquity of the site may be taken back to the period 800-1000 B.C.

—*Pur.* Vol. IX No. 2, July 1967, pp. 277–83

Gonda, J.

A NOTE ON INDRA IN PURĀṆIC LITERATURE

In the present paper the author demonstrates, firstly, the simplification implied in un-differentiated assertions regarding a clear-cut opposition between a mighty Vedic Indra and an insignificant Indra of Purāṇic Hinduism, secondly, the untenability of the opinion that in these matters the Purāṇas can be regarded as a unity, or that there is one single Purāṇic Indra, and, lastly, gives an idea of the 'structure' of some Purāṇic representations of that deity, that is to say of the elements that have entered into the composition of the mythical tales and legends in which this god plays a part. Here also there is no abrupt transition from Vedism to Purāṇic Hinduism; there is a change, but also a continuity. For this purpose he institutes a comparative inquiry into the role of Indra in two Purāṇas, viz. the *Mārkaṇḍeya*, which was compiled in the west of India and whose oldest parts may have been composed in, or even before, the 3rd century A.D., and the Viṣṇuite *Viṣṇu-purāṇa*, probably written in Gayā between the 3rd and 5th centuries A.D. This comparison reveals that many Vedic features have been preserved or transformed, combining with other or new elements.

Both the Purāṇas in question represent Indra as the lord of the gods as also of the three worlds and as pleased by receiving the *soma* juice pressed on the occasion of king Śatrujit's sacrifice, ideas which are logical consequences, with some new elements, of the Ṛgvedic view of the structure of the hierarchy of gods and Indra's place therein, his ancient function as the lord of the world and his fondness for the draught. The representation of Indra as the bestower of sons, as the rain-god, his hostility with Tvaṣṭṛ, his ability to assume different forms, his marriage with Śacī are already foreshadowed, to a great extent, in the *Ṛgveda*. Likewise, some elements in the story of Nārada's visit of Indra and the latter's representation as Lokapāla are borrowed from earlier sources. The stories of Indra's killing the demons Jambha and Śambara are also of Vedic origin. But some new elements are added to these stories and new stories coined to indicate Indra's inferiority to Viṣṇu and Śiva in the Purāṇic Hinduism, *e.g.*, the combat between Indra and Garuḍa, the defeat of the demon Naraka by Kṛṣṇa, the episode of Indra and the sage Durvāsas, Kṛṣṇa's carrying away the pārijāta tree from Indra's garden and such new stories. With the same object in view sometimes Indra is replaced by Viṣṇu for ascribing feats which in older texts were performed by the former

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to the latter, to represent the latter as higher and mightier. The same is the aim behind Kaṁsa calling Indra a coward, Kṛṣṇa's summoning Vāyu to go to Indra and order him to resign his splendid assembly-hall Sudharman to Ugrasena whom he places on the throne, and the episode of Raji, and other stories also, of a sectarian or non-sectarian character, indicate the inferiority of Indra.

—*Pur.* Vol. IX No. 2, July 1967, pp. 222–26

Kaushik

WHY VYĀSA WROTE THE *MAHĀBHĀRATA*

From the introduction of the *Mahābhārata*, we learn that Vyāsa composed his original history of the great war after the passing away of his three sons. In its original form, the work seems to be a historical narration going under the name of *Jaya* composed in about 24,000 verses which, in due course expended into a work of over one lakh verses.

—*BJ* Vol. XIV No. 2, August 1967, pp. 26–28

Om Parkash

ARTHA AND *ARTHAŚĀSTRA* IN THE PURĀṆIC ICONOGRAPHY AND THEIR SYMBOLICAL IMPLICATIONS

According to the *Viṣṇudharmottara-purāṇa* (III.72.19), the icon of *artha* should be fashioned in the form of Dhanada, the god of wealth. The same source regards Dhanādhyakṣa or Kubera as the embodiment of all the *arthaśāstras* (III. 73.49). Drawing upon the *Viṣṇudharmottara* account of Dhanada's (*i.e.*, Kubera's) iconography (III. 53. 1-7) and its symbolical imports (III. 53. 7-12), the author comes to the conclusion "that there is at least a tendency, however, recent, in the Purāṇic lore to give him (Kubera) a wider significance by taking '*dhana*' in the sense of '*artha*' and '*artha*' as the subject-matter of *arthaśāstra*. Kubera thus comes out to be god of ancient Indian polity or *arthaśāstra* as well, or rather a deification of it."

Inter alia, the author also traces the process of the evolution of the deification of Kubera. In the *Ṛgveda* and the *Atharvaveda dhanada* and *dhanapati* appear to be employed as epithets signifying the charitable aspect of Indra rather than an independent god Kubera. The Dharmsūtras of Gautama (16.34) and Āpastamba (1.3.11.3) still reckon Kubera as a human being. The *Śānkhāyana Gṛhya-sūtra* (I.11.6), however, prescribes the offerings of meat, sesamum seeds and flowers for Kubera. In other Gṛhyasūtras, epics and Purāṇas the position of Kubera as a god is unquestioned. However, Kubera's association (or rather identification) with *artha* and *arthaśāstra* is a notion that is conspicuous by its absence in the epics and most of the Purāṇas. Although clues to it are found in the

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early history of the development of the concept of Kubera, it is in the *Viṣṇudharmottara* that he is first described as an embodiment of *artha* and *arthaśāstra*.

—*Pur.* Vol. IX No. 2, July 1967, pp. 290–96

Roy, S.N.

ANALYSIS OF A VERSE FROM *BRAHMĀṆḌA PURĀṆA* IN HISTORICAL PERSPECTIVE

The verse of the *Barhmāṇḍa Purāṇa*, which is discussed here, occurs in the section dealing with the dynasties of Kali Age, intended to give a description of the end of the Kaṇvas and the emergence of the Āndhra-Sātavāhanas in their place. The verse runs thus:

"Kāṇvāyānāstu catvāraścatvāriṃśacca pañca ca,
Samā bhokṣyanti pṛithivīm punarāndhrāngamiṣyanti.
—Madhyabhāga Upodghāta, LXXIV 160

Earlier it was noticed by Pargiter and recently it has been examined by Dr. Sudhakar Chattopadhyaya in his paper "Purāṇic Accounts of Sātavāhanas." Dr. Chattopadhyaya translates it thus: "The four Kaṇvas will rule the earth for forty-five years, and then (it) will *again* go to the Āndhras." So far, the emphasis has been laid on the texts in the *Vāyu* and the *Matsya Purāṇas*. It is now added by the present evidence of *Brahmāṇḍapurāṇa* which proves two different phases of the Sātavāhana history, *viz.*, (i) Sātavāhanas ruling before the Kaṇva dynasty and (ii) Sātavāhanas ruling after the Kaṇva dynasty. On the basis of the evidence of the present verse, it may be included that (i) the Sātavāhana dynasty came into power in the third century B.C.; (ii) it subsequently lost its independent status, but Simuka regained the independence of the dynasty; (iii) there were in all about 30 kings in the dynasty; (iv) Simuka and his successors numbered about nineteen. Evidently the second point is an additional piece of suggestion in the history of Sātavāhanas.

—*JOIB* Vol. XVII Pt. I, September 1967, pp. 30–35

Ruben, V.

K VOPROSU O RAZVITII DREVNEINDIISKOGO EPOSA (THE PROBLEM OF THE DEVELOPMENT OF THE ANCIENT INDIAN EPICS)

The author compares Indian epics with the epics of Homer and shows that the ancient Indian epics belong to the phase of slave-ownership of Indian society.

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—*NAA* No. 2, 1967, p. 225

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Ruben, Walter
THE *BIBLE* AND PURĀṆA

The author makes a historical investigation of the complex of the deluge and Manu.

In the *Ṛgveda*, Manu appears as Father of all the people, as the first man, but is never connected with the deluge. Alongwith Manu are further mentioned Vivasvat, the son of Saṁvaraṇa. as a Manu, and another Manu called Sāvarṇi.

In the *Śatapatha Brāhmaṇa*, Manu is warned of a deluge by a fish, builds a ship, and the fish pulls the ship on the Himālaya so that Manu is saved. This has got some connection with a variant of the saga of deluge, which appears first in the epic of Gilgamesh. There are numberous variants in other continents, but a saving ship appears in all the Sumerian versions of the saga. But neither Utnapishtim, the Sumerian first man nor Manu has a detailed family tree as is the case with Noah in the *Bible*.

In the later Vedic literature, a few more successors of Manu are mentioned, who correspond to the Purāṇic tradition. The children of Manu were members of the warring gentry to whom priestly functions were not forbidden. Since then the priestly class and warring gentry separated from each other and two castes were formed. The Puraṇic tradition dealt only with the Kṣatriyas, specially in major genealogies. The Epic-Purāṇic tradition, however, equated the helping fish with Viṣṇu incorporated the saga of deluge-cum-fish in the list of *avatāras* of Viṣṇu. In the *Mahābhārata*, the saga of deluge appears, but here the fish is Brahmā and not yet Viṣṇu. The *Matsya-purāṇa*, however, begins with the saga of the deluge, at the end of which Viṣṇu as the fish narrates the genealogy in answer to Manu's question. The Purāṇic Sūta Lomaharṣaṇa narrates the genealogy with its cosmogony, but without the saga of the deluge. The story of the deluge does not appear in the late *Bhāgavata-purāṇa*.

The deluge is not mentioned in the context of Manu, Ila and their offsprings in the *Matsya*, *Padma*, *Vāyu*, *Brahma Purāṇas*, *etc.* In the Purāṇic genealogy, a kind of flood (but no deluge) before the creation of the world is mentioned. The deluge occurs during the periodic dissolution and recreation of the world. With the chapter on the *manvantaras*, in the Purāṇa, the great genealogy of Manu comes to a close. It starts with Vaivasvat Manu, but there is no mention of flood, fish or ship.

In the passage where the *manvantaras* come to a close, the *Harivaṁśa* brings an interpolation, which begins with the mention of a deluge (without Manu, ship or fish). The *Bhāgavata Purāṇa*, in its description

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of the incarnation of Viṣṇu as a fish treats him not as the first, but the last in its own peculiar way. As the interpolation of *Harivaṁśa* does not occur in the *Viṣṇu-purāṇa* (4th century A.D.), it must have occurred later in the *Harivaṁśa*, perhaps a little earlier than the *Bhāgavata* (6th or even 10th century).

Manu and the deluge have, in the recent past, been placed at the beginning of Indian mythology and thereby presumably at the beginning of Indian history. According to the Purāṇic opinion, the year of the deluge is reckoned as 3,110 B.C. and thus it follows that the Indian flood must have been contemporaneous with the flood in Mesopotamia, which, according to Woolley, is to be placed about 3,100 B.C.

—*IS* Vol. VII No. 3, April-June 1966, pp. 337-48

Sen, Nabeeta

COMPARATIVE STUDIES IN ORAL EPIC POETRY AND THE *VĀLMĪKI-RĀMĀYAṆA* : A REPORT ON THE *BĀLA-KĀṆḌA*

It has been recognized that the story of *Rāmāyaṇa* was preserved orally for a long time before it took its specific form in the *Vālmīki-Rāmāyaṇa*. There is no doubt that the work of Vālmīki is a *kāvya* and contains ornate poetry, but the writer of this paper has tried to find out whether in spite of all its literary embellishments, the *Vālmīki-Rāmāyaṇa* yields some definite evidence of oral composition.

By making a formulaic analysis of the passages selected at random from the different cantos of the *Bālakāṇḍa*, illustrated in five charts, the present writer has come to the conclusion that the *Vālmīki-Rāmāyaṇa* has yielded some intersting basic phrase-patterns and word-patterns, on which the general style of formulaic line-construction is based. Although there are more non-formulaic portions than formulaic, the formulaic parts are not negligible. All the four major types of formulas inevitable for oral composition (name-epithet, common actions, time, and place) are present in the *Bālakāṇḍa* quite abundantly. The use of handy prefixes and suffixes to fill up the eight-syllabic *pāda*, a number of repeated wholetimes and *ślokas* and such other devices typical of oral transmission suggest that the description of the *Rāmāyaṇa* as a purely 'artificial' poem is not deserved and shows many elements of oral technique.

—*JAOS* Vol. LXXXVI No. 4, December 1966, pp. 397–409

Sharma, Paranjape Vinayaka

KṢUPĀKHYĀNAM (THE STORY OF KṢUPA)

The five traditional topics (creation, dissolution, divine genealogies, *manvantaras* and history) cover only a small fraction of any Purāṇa, the

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major portion being claimed by other material including stories (*ākhyānas*). There is always a purpose behind these stories, and the elements of these stories are often collected from a variety of sources. This is illustrated by the *Kṣupākhyāna* found in the *Śiva* and *Liṅga-purāṇas*. The author points out that the story aims at showing the superiority of the Brāhmaṇas over Kṣatriyas and of Śiva, nay even of his devotees, over Viṣṇu. Of the two main figures of the story Dadhīca and some of his characteristics are mentioned in the *Ṛgveda* (I. 116, 12; I. 83.13) while Kṣupa is mentioned in the *Mahābhārata* (*Śānti*, 122. 15-18). The various elements of the story are borrowed, according to the author, from the *ākhyānas* of Vena, Jarāsandha, Karṇa, Aśvatthāman, *mantra-śāstra* and the exhibition by Kṛṣṇa of his universal form (*viśva-rūpa*) as described in the *Bhagavadgītā*.

—*Pur.* Vol. IX No. 2, July 1967, pp. 284-89

Singh, M.R.

THE RELATIVE CHRONOLOGY OF THE JANAPADA LISTS OF THE PURĀṆAS

It is a necessary as well as useful task to work out the relative chronology of certain texts which cover common areas and may be found with some variations in many Purāṇas. It is only when these texts are separately analysed that a full-fledged Purāṇic chronology can be reconstructed. The present paper aims at stratifying the Purāṇa texts giving an account of Bhāratavarṣa.

Of the eleven Purāṇas which have chapters on the geography of Bhāratavarṣa, the *Vāyu* (I.4.5), *Brahmāṇḍa* (I.2.16), *Matsya* (113 or 114), *Mārkaṇḍeya* (57) and *Vāmana* (13) follow a common draft. The *Viṣṇu* (II.3), *Kūrma* (I.47) and *Brahma* (17) follow a common draft. The *Garuḍa* (55) and *Padma* (Svargakhaṇḍa 6) accounts are different, the former being followed by the *Viṣṇudharmottara* and the latter by the *Mahābhārata* (Bhīṣmaparva 9). The *Mārkaṇḍeya* (58) account is followed in the *Bṛhatsaṁhitā* (14) and the *Parāśara-tantra*. Thus there are altogether five drafts on the geography of India, each compiled by a different hand.

These Purāṇic accounts exhibit the knowledge of the whole of India. Aśoka's reign (*circa* 273-236 B.C.), by which time the whole country was fully explored, thus provides the upper limit for the compilation of the Janapada lists of the Purāṇas. The first draft was originally compiled in the *Matsya* about the 2nd century B.C. as it does not mention the Mahārāṣṭras, Hūṇas, Kāmarūpa, Pārasīkas or any other name which, making their first appearance in later literature and inscriptions, may indicate a later date. It was revised in the 5th century A.D. when the Hūṇas were included in the list of the Janapadas as found in the *Vāyu* and the *Brahmāṇḍa*. The draft of the *Brahma*, *Viṣṇu* and *Kūrma* belongs to the

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5th century A.D. as it mentions the Hūṇas, Pārasīkas and Kāmrūpa, which are unknown to earlier literature and records. The Kūrmaniveśa section of the *Mārkaṇḍeya* (58) cannot be assigned to a date earlier than the 4th century A.D., and the *Garuḍa* and the *Viṣṇudharmottara* account is probably borrowed from it and the *Bṛhatsaṁhitā*. The *Padma* and the *Mahābhārata* accounts also cannot be dated earlier than the 4th century A.D.

—*Pur.* Vol. IX No. 2, July 1967, pp. 262–76

Trilok Singh

THE ORIGIN OF THE CONCEPT OF *MATSYĀVATĀRA*

In spite of the results of the geological researches showing the impossibility of a universal deluge having occurred in the past, there can be little doubt that certain deluge did occur in some part of the world whose memory has been preserved in the ancient literatures and folk-lores of almost all the nations of the world. The myth of the deluge also occurs in the *Avestā*, and may be Indo-European. In the *Ṛgveda*, no clear reference is found to a deluge, but many legends occur in it where Aśvins rescue their protégés like Bhujya, Rebha, Vandana, Kutsa, *etc.*, from the sea or flood. Moreover, references to yachting and sailing, *etc.*, are found in the *Ṛgveda*. Manu, too, occurs in various passages, and is said to be the first sacrificer and ancestor of the human race. The *arṇava* that arises at the first meeting of Yama and Yamī vaguely refers to the overflowing of the ocean. The myth is of Indo-Iranian period, for, the later *Avestan* literature makes Yimeh the sister of Yima. The union of Yama and Yamī, possibily, has influenced the *Śatapatha Brāhmaṇa* version of the deluge account, according to which Manu being saved by a fish, performs a sacrifice, and a woman arises out of the oblation and they create mankind afresh.

A reference to the flood appears to have been implied for the first time in a passage of *Atharvaveda* describing a golden (*hiraṇyayī*) boat floating. There is, however, difference of opinion about the meaning of the word *nāvaprabhraṁśanam* in the stanza. Whitney takes it to mean 'no falling down' (*na-avaprabhraṁśanam*), but, Griffith translates it as 'the sinking of the ship (*nāva-prabhraṁśanam*) and comments in the footnote that it was the place where the ship sank, probably the Naubandhana of the later Epics, the highest known peak of the Himālayas. Macdonell also identifies the peak of the Himālayas, Nāvaprabhaṁśana of the *Atharvaveda*, with Manoravasarpaṇa of the *Śatapatha* and Naubandhana of the Epic, *etc.*

The fundamental feature of the Fish Incarnation seems to have been based on the *Śatapatha* legend, though there is no explicit identification of

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the fish with Viṣṇu or Prajāpati. Weber and Muir perceive, in the *Śatapatha* legend, immigration of the race from the across the Himālayas. Others have a different opinion. From all this, it may be concluded that the concept of the deluge can be traced to the Indo-Iranian, if not Indo-European, period owing to its reference in the Vedic as well as *Avestan* literature. The deliverance of Bhujyu and others by Aśvins might have suggested the basic idea of rescue of Manu by a fish. The idea of fish might have been indicated by a fish on which Varuṇa rides. This was the origin of the Purāṇic *Matsayāvatāra*.

—*JBRSP* Vol. LI Pts. 1-4, January-December 1965, pp. 19–28

WAS *MAHĀBHĀRATA* WAR FOUGHT ON ALTERNATE DAYS ?

That the *Mahābhārāta* war was fought on alternate days resolves the various time-riddles which have been the despair of scholars. The gap was utilised for cleansing the battle-field, *etc.* This view alone enables us to explain satisfactorily the fact that Balarāma's pilgrimage lasted for forty-two days and that it started seven days before the war and concluded on the day of the mace-duel between Bhīma and Duryodhana.

—*BJ* Vol. XIV No. 10, December 1967, pp. 49–52

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IV EPIGRAPHY AND NUMISMATICS

Bajpai, K.D.
AN INSCRIBED YAKṢA SEALING FROM KAUŚĀMBĪ

This baked reddish clay sealing, oval in shape, bears the *Brāhmī* inscription *Mahad-Amṛta-Yakṣasya Dhanyaśriyaḥ* below the figure of a *makara* seated facing left. The script is of the early 4th century A.D.

Traditionally, the *makara* is the vehicle (*vāhana*) of Yakṣas and Yakṣīs who are primarily associated with water. The epithets *mahat*, 'great' and *amṛta*, 'immortal' are indicative of the greatness, immortality and benevolent nature of the Yakṣa Dhanyaśrī. These characteristics of the Yakṣas are referred to in various ancient texts.

That the Yakṣa-cult enjoyed popularity during the Śuṅga-Kuṣāṇa age is known from many art objects. References to Yakṣa-shrines at Mathurā, Campā, Rājagṛha and Kapilavastu are found in literature in abundance. This sealing shows that the Yakṣa-cult was well-known during the early Gupta period also, and that Dhanyaśrī had his centre at Kauśāmbī where his devotees received the clay objects marked with the seal of the deity as *Yakṣa-prasāda.*

—*BAIHA* No. 1, 1967, pp. 61–62

Bajpai, K.D.
CHRONOLOGICAL SEQUENCE OF THE PUNCH-MARKED COINS FROM ERAṆ

Among the large number of punch-marked, die-struck and cast coins found by Cunningham, the number of copper coins was much larger than that of the silver ones. These coins bear various symbols such as elephant, horse, tree in railing, Ujjain symbol, river with fishes, *etc.* A few die-struck coins bore the old name Erakiṇa in Brāhmī characters and one with the legend *raño Dharmapālasa*, all assignable to the 3rd or 2nd century B.C.

During recent excavations at Eraṇ, an interesting thin round gold piece without any inscription or symbol was recovered from the late Chalcolithic level of about 1000 B.C. There is no sign to indicate that it was an ornament. It appears that it was meant to serve as an objects

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The punch-marked coins at Eraṇ come from the top levels of Period II A (700 B.C. to 2nd century B.C.), and from II B (2nd century B.C. to the beginning of the Christian era) and the early levels of Period III (from the Ist century to 600 A.D.).

The Eraṇ excavations yielded a circular lead piece from the top layers of period II B, bearing the legend *raño Indagutasa* in Maurya Brāhmī characters in striking conformity with another inscribed coin with the legend *raño Dharmapālasa* found earlier from Eraṇ by Cunningham which had been assigned to the end of the 3rd or early 2nd century B.C.

The association of the punch-marked coins with this inscribed lead piece has enabled us to assign the associate punch-marked coins to about 200 B.C., if not a little earlier. The latest phase of the copper punch-marked coins at Eraṇ comes to a close by the end of 3rd century A.D.

—*BAIHA* No. 1, 1967, pp. 63–64

Bajpai, K.D.

FIRE-ALTER (?) ON THE SILVER AND COPPER COINS OF THE GUPTAS

The reverse device on some of the silver coins of Skandagupta, which was identified as an altar or 'a burning altar' by Allan and accepted as such by almost all scholars, is, on a close examination, found to be the representation of *Garuḍa* with the wings spread on two sides. This form of *Garuḍa* is noticed on several copper coins of the Gupta ruler Rāmagupta. The central dot or the arrow in the device stands for the Garuḍa's head, and the side-prongs for his wings. The altar on Gupta and Kuṣāṇa gold coins is quite different from this device.

Various varieties of Garuḍa, some holding snakes, are found on Gupta coins. A rare conch figure (*Śaṅkha-nidhi*), havings wings attached to both sides, is known on a Śuṅga cross-bar from Kaṅkāli ṭīlā, Mathura, which shows remarkable similarity with *Garuḍa* with pointed beak.

BAIHA No. 1, 1967, pp. 71–72

Bajpai, K.D.

A NOTE ON *SVABHOGA-NAGARA* IN THE ERAṆ INSCRIPTION OF SAMUDRAGUPTA

Fleet has translated the expression *Kaṇṭhabhoga-nagara-airikiṇa-pradeśa*, in the Eraṇ Inscription of Samudragupta, as 'In a place in Airikiṇa the city of his own enjoyment'.

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The words *bhoga*, *bhukti*, *bhoga-bhāga*, *bhogika* repeatedly occur in the official records of the Imperial Guptas and their successors. It seems quite plausible that the word *bhoga* occurring in these records as an administrative term, should not be translated as 'enjoyment' but as *bhukti* or a territorial unit.

The inscription *Airikiṇe Gomika-viṣaya...dīyādhi-karaṇa* (*sya*) on a recently discovered sealing from the excavations at Eraṇ mentions Gomika as the name of a *viṣaya* (probably district). It seems to have been included in the larger unit, *i.e.*, *bhukti* of Airi*kiṇa*.

In line 4 of the inscription, of Śaka king Śrīdharavarman, Erikiṇa is called *adhiṣṭhāna* (Erikiṇādhiṣṭhāna), which is translated by Prof. Mirashi as 'a town'. In line 7 of the same inscription, Mirashi restores the lacuna after the word *sva*.....conjecturally as *sva-bhogādhiṣṭhānairikiṇe* similar to the reading in Samudragupta's Eraṇ Inscription, which may be translated as, 'In the region of Airikiṇa, in the town (of the same name) located in his (Samudragupta's) own *bhukti*'.

It may be added that the name 'Airikiṇa' was used both for the extensive territorial unit (*bhukti*, *pradeśa* or *viṣaya*) as also for the town (*nagara* or *adhiṣṭhāna*) of the same name.

—*BAIHA* No. 1, 1967, pp. 69-70

Choudhury, M.
THE TAXILA COPPER-PLATE OF PATIKA (YEAR 78)

The writer of this article has given the text of the inscription, its translation and notes on important words. He has identified Patika with *Mahākṣatrapa* Kusulua Padika of the Mathura Lion Capital.

His view is that there are no insurmountable objections against assigning this epigraph to the V.S. of 58 B.C. until further light on the problem comes.

—*KURJ* Vol. I No. 2, June-July 1967, pp. 251-59

Dhavalikar, M.K. and Rao, M.S. Nagaraja
HONAVAR PLATES OF KAIKEYA CITRASENA, YEAR 1

The set of three copper plates bearing this inscription is reported to have been discovered about fifty years back at Honavar, North Kanara District, Mysore State. The inscription contains altogether thirteen lines. The seal attached to the plates bears the figure of a lion with gaping mouth

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box-headed variety of the Southern alphabets usually found in the records of the Kadamba kings Mṛgeśavarman and Ravivarman and may be roughly assigned to the 5th-6th century A.D. The language is Sanskrit, and the record is written partly in prose and partly in verse.

The charter was issued in his first regnal year by the Kaikeya king Citrasena-Kella, also called Citrasena-Mahākella, from Ambudvīpa (modern Anjidiv island, five miles off the coast from Karwar). It records that when Ravimahārāja was ruling the kingdom, Citrasena-Mahākella granted the village called Saharama and the field Kanasa-Pukkoli, both situated in the village Nāpitapallī, to the *Ārya-saṅgha* (Buddhist *saṅgha*).

The charter is important in that it brings to light a hitherto unknown ruler named Citrasena of the Kaikeya family. As the present inscription does not give the genealogy of Citrasena, it is difficult to say whether he belonged to any of the known branches of the Kaikeyas which were settled in different parts of South India or to a new one. However, his titles *Kella* and *Mahākella* are interesting. One Ela-Kella of the Kaikeya family is known to us from the Kapoli plates of Bhoja Aśaṅkitavarman. Ravimahārāja, whose feudatory Citrasena undoubtedly was probably identical with the Kadamba king Ravivarman who is mentioned as Ravimahārāja in the Durmaya plates.

—*EI* Vol. XXXVII Pt. I, January 1967, pp. 33–34

Gai, G.S. and Sankaranarayanan, S.

NOTE ON THE DATE OF HISSE-BORALA INSCRIPTION OF THE TIME OF VĀKĀṬAKA DEVASENA

Dr. Shobhana Gokhale's reading and interpretation of the date portion of the Hisse-Borala inscription of Vākāṭaka Devasena are not satisfactory. Dr. V.B. Kolte reads this portion as...*tasya vri* (*vṛ*) *ttasya vru* (*or Dhru*) *20 Saptarṣaya Uttarās=ū* [*pari a* (or *sa*)] *ṣṭyaṁśak-one 300 80.* He restores the first three missing letters as *Madhya-ga.* According to him, the first half of this portion contains an astronomical reference to the provenance as situated 'at the 20th circle (latitude) on the central meridian'. The remaining portion he takes as containing an astronomical statement of the date of the construction of the lake Sudarśana at Hisse-Borala and translates it as '(in the year) 380—when the Seven Sages (*Ursa Major*) were in the (asterism) Uttarā having progressed upto 1/16th part of it (or for six years, *i.e.*, the 1/60th part of 360, the total number of degrees)'.

While accepting Dr. Kolte's view that this passage contains a reference to the position of the constellation Seven Sages in the Uttarā-Phalgunī and giving the date in astronomical terms, the present authors do

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not agree with his reading and interpretation in several other respects. Rejecting the view that there is an astronomical reference to the findspot of the record, they propose to read this portion as *Siddham* [*Dharmas*] *utasya vri* (*vṛ*) *ttasya 3000 20 Sapta=Ṛṣaya Uttarāsu Pha* [*lgunī*] *ṣu Śakānāṁ 380*. This portion thus refers to the year 3020 of the Yudhiṣṭhira era when the Seven Sages were in the Uttarā-Phalgunī *nakṣatra* and when the corresponding Śaka year was 380. But as according to the commonly accepted interpretation of *Bṛhatsaṁhitā* XIII. 3-4, Śaka 380 would correspond to the Yudhiṣṭhira year 2906 and not to 3020, the authors take *ṣaḍ-dvika-pañca-dvi* of Varāhamihira to mean 2512 (instead of 2526 as commonly understood) and understand the word *Śaka-kāla* in the sense of the era of 57 B.C. (instead of the Śaka-Śālivāhana era of 78 A.D.). And as, even according to this interpretation, the Yudhiṣṭhira year for Śaka 380 would be 3027, they separate the word *sapta* from the following *Ṛṣaya* and take the former as part of the date, *i.e.*, 3027, which would regularly correspond to the Śālivāhana-Śaka year 380, as stated in the record. But in the Yudhiṣṭhira year 3027 the Seven Sages were, according to Varāhamihira, in the Hasta *nakṣatra*, not in Uttarā-Phalgunī as stated in the inscription. The authors account for this discrepancy on the supposition that the author of the inscription followed the Puraṇic tradition according to which the Seven Sages were in Maghā when Yudhiṣṭhira's grandson, Parīkṣit, ascended the throne after a 36 year rule of Yudhiṣṭhira. Deducting 36 years of Yudhiṣṭhira's reign from the Yudhiṣṭhira year 3027 we get the Parīkṣit year 2991 when the Seven Sages were in Uttarā-Phalgunī as stated in the inscription.

The date portion of the inscription may thus be translated as follows: '(In the year) 3027, the famous Dharmasuta (*i.e.*, Yudhiṣṭhira) when the Sages were in the Uttarā-Phalgunī (and in the year) 380 of the (Śālivāhana) Śakas'.

Thus this is not only the earliest inscription mentioning the Śaka era and the only record of the Vākāṭaka dynasty dated in the Śaka era, but is also unique in connecting the Yudhiṣṭhira year with the position of the Seven Sages as well as with the Śālivāhana-Śaka year.

—*EI* Vol. XXXVII Pt. I, January 1967, pp. 5-8

Gai, G.S.

TWO GRANTS OF CAULUKYA BHĪMADEVA I

A—Muṁḍaka Grant of Vikrama 1086

The findspot of this inscription is not known. Comprising twelve lines, the charter is written in the Nāgarī characters of the 11th century A.D. on the inner sides of two copper plates. The language is Sanskrit written in prose.

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Issued from Anahilapāṭaka, (=Anavada, three miles from Patan in northern Gujarat), the charter refers itself to the reign of the *Mahārājādhirāja* Bhīmadeva who, from the date of the grant, is none else than Bhīmadeva of the Caulukya (Solaṅkī) dynasty of Gujarat. The date of the grant is given as Vikrama 1086, Vaiśākha śu. 15 and this *tithi* is referred to as *Vaiśākhī-parvan*. In the absence of weekday, this date is not verifiable, but the given *tithi* corresponded to Wednesday, the 20th April, 1030 A.D., according to the *Kārttikādi* system. The record aims at recording that on the above-mentioned date the king granted one plough-share of field to the north of the village named Muṁḍaka in Vardhi-*viṣaya* to a Brāhmaṇa.

Vaṭeśvara, son of *Kāyastha* Kāñcana, who wrote this charter, was the scribe of some other grants of Bhīmadeva also, while his father Kāñcana was the writer of the Kadi plates of Mūlarāja I, showing that this office was held hereditarily.

B—Bhadresar Plates of Vikrama 1117

The two copper plates bearing this twenty-six-line inscription were discovered at Bhadresar in Kutch District of Saurashtra.

The grant refers itself to the reign of Bhīmadeva I and mentions his predecessors starting from Mūlarāja I, except only Vallabharāja. The date is given as Vikrama 1117, Jyeṣṭha ba. 15, solar eclipse. The weekday is not mentioned, but the *tithi* corresponded to Wednesday, the 20th June, 1061 A.D., when there was a solar eclipse, the year being *Kārttikādi*. The object of the charter is to register the grant of a village in the Kaccha-*maṇḍala* to a Brāhmaṇa.

—*EI* Vol. XXXVII Pt. I, January 1967, pp. 35–40

Ghosal, S.N.

THE WORD *YAVUGA* IN CERTAIN INDO-GREEK INSCRIPTIONS

The word *Yavuga* occurs in certain Indo-Greek inscriptions; for example, in copper coin legend of Hermios *Kujula-Kasasa* (*Kūsana yavu*) *gasa dhrama-thidasa*.

In the *Select Inscriptions* Sircar comments on the word *Yavuga* as follows: "*Yavuga* is supposed to be a Turkish word meaning prince". But the word appears to present a different meaning. It stands for Skt. word *Yuvaka* conveying the sense of a "young man". Probably the engraver, being illiterate, inscribed *yavuka* instead of *yuvaka*, wrongly placing the syllable *u*. As regards the transformation of the sound *K* into *G*, it is not unknown to Prakrit. The phenomenon of vowel metathesis also receives support from Prakrit. And thus the translation of this inscription should

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be "It belongs to (*i.e.*, stands in favour of) the Kuṣāṇa youth Kujula-kasa, who is devoted to piety".

—*JOIB* Vol. XVII No. I, September 1967, pp. 26-29

Gokhale, Shobhana

HISSE-BORALA INSCRIPTION ON DEVASENA, ŚAKA 380

The stone bearing this four-line inscription was found in a nullah of the river Vatsagulmā near the village Hisse-Borala, six miles to the south of Washim, Wardha District, Maharashtra State. The characters belong to the Central Indian variety of Southern alphabets and resemble those of the Ghaṭotkaca cave inscription of Vyāghrasena. They are not box-headed as found in many copper-plate charters of the Vākāṭakas.

The record belongs to the reign of the Vākāṭaka king Devasena who may be identified with his namesake of the Vatsagulma (Washim) branch of the Vākāṭakas. It is dated Śaka 380 corresponding to A.D. 458-59. The inscription aims at recording that a lake called Sudarśana was constructed by *ārya* Svāmilladeva, an executive officer (*ājñākara*) of the Vākāṭaka king Devasena. A certain Bappaka was the advisor of this work (*i.e.*, construction of the lake). It is interesting to note in this connection that at the place where this epigraph was found, there are remains of an ancient brick-wall, beside an old lake. Even today this wall is locally called *pāḷu* which means 'bank of a lake'. This ancient wall is situated on an excellent catchment area with hills on three sides so that the waters of the nullah as well as the rain waters could be well stored. Consequently it is an ideal place for the construction of a lake. It is evidently this lake whose construction is recorded in the present inscription.

The inscription is important in that it provides the earliest mention of the Śaka year in inscriptions. Up till now the Badami rock inscription of the Cālukya king Pulakeśin I dated Śaka 465 has been considered to furnish the earliest reference to Śaka year, but the present record provides a still earlier reference. Secondly, the present inscription is the only record of the Vākāṭakas dated in the Śaka year, the other records of the dynasty being dated in the regnal years of the respective kings.

The lake was named Sudarśana after the famous lake of that name at Girinagara in Surāṣṭra, originally constructed by Candragupta Maurya, enlarged by Aśoka and repaired a little after A.D. 150 by Rudradāman I and in A.D. 457-58 by a governor of Skandagupta.

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—*EI* Vol. XXXVII Pt. I, January 1967, pp. 1-4

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Gopal, B. R.
IMMAḌI SADĀŚIVANĀYAKA

In this article the author has analysed scientifically the importance of a Kannada record belonging to the last quarter of the 16th century. This record is found engraved on a stone fixed into the *prākāra* wall, on the right side of the Hanumān temple, popularly called Śānteśa temple at Sãtenahalli, a village in the Hirekerur taluk of Dharwar district. This record belongs to the reign of Śrīraṅgarāya I of the Āravīdu dynasty and refers to Chikka Saṅkaṇṇanāyaka, the chief of Ikkeri. This record is very interesting and important, as the author has tried to solve the problem of the identification of Sadāśivanāyaka who is known to have been the chief of Keradi in 1566 A.D. The record is dated Śaka 1501.

Sadāśivanāyaka, son of Chaudappanāyaka, the chief of Keradi, was known to have ruled over his principality between 1544 A.D., the earliest known date, and 1565 A.D. In order to identify him, the author has also discussed five other inscriptions from Sampigehote and Maḷavi, all of them dated 1566 A.D., which refer to the rule of Immadi Sadāśivarāyanāyaka. According to the author, Immadi Sadāśivarāyanāyaka was none other than, Sadāśivanāyaka himself. Immadi was the title conferred on him in 1565 A.D. by the king of Vijayanagara whose name too was identical with that of the chief. The author has also given the text of the record in his article where he has corrected many scribal and linguistic errors.

—*QJMS* Vol. LV Nos. 3–4, Oct. 1964, Jan. 1965, pp. 92–98

Goyal, S. R.
NĀLANDĀ AND GAYĀ RECORDS OF SAMUDRAGUPTA

Fleet, who first discovered the Gayā grant dated in year 9, declared it to be spurious owing to the epithets of Samudragupta (SG) in the genitive and his name in the nominative, the indiscriminate use of *va* and *ba*, some characters being antique and others comparatively modern, the use of *mahā-nau-hasty-aśva, etc.*, of later records as the opening expression, the mention of *Aśvamedha* and the use of the epithet *Paramabhāgavata* for SG. The later discovery of Nālandā grant of year 5, according to R.C. Majumdar, renders it improbable that the two documents are ancient forgeries. Paleographically, the Nālandā grant is earlier by more than a century to the Gayā grant which is assigned by Sircar to the 6th-7th century and by Fleet to the 8th century.

Now if the records are supposed to be forged by the same person, how to explain the difference in their scripts? And if they were fabricated by two persons parted by a century or more, how to explain the similarities in their style, language and contents? Moreover, if they were prepared

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at two different times without the help of the genuine records of SG, as Sircar suggests, how could the name of Gopasvāmin, who is not a fictitious personality, have occurred in both the records? The only possible explanation is that these documents were prepared at two different times to replace the genuine records of SG. The writer feels that they are not entirely exact copies of the original documents, but the upper portion of the original documents containing the genealogy and epithets of SG having been damaged by fire or any other cause, was restored apparently with the help of similar copper-plate grants of his successors. In the case of the Gayā record, the original damaged seal was fused with the new copy. This assumption not only explains the obvious similarities and dissimilarities of the two documents, but also the existence of the new and old characters side by side, the genitive in epithets, mention of *aśvamedha*, *etc.*

—*JBRSP* Vol. LII Pts. 1-4, Jan.-Dec. 1966, pp. 52-55

Kolte, V. B.

KĀSĀR-ŚIRASI PLATES OF VIJAYĀDITYA

The three Kāsāra-Śirasi plates are strung together on a ring soldered into the socket of a circular seal, which bears in relief the figure of a standing boar facing to the proper left. The script is of the south Indian variety. The language of the inscription is Sanskrit, and the date given is the expired year 619 of the Śaka era, *i.e.*, current Śaka 620. The *saṁvatsara* and the day, not being mentioned, the date cannot be verified.

The plates were issued by the Western Cālukya king Vijayāditya at the request of Narendrāditya in the first year of his reign, from his victorious camp at Rāsehapura (mod. Rāśin in Ahmedabad District). Two of the three donees are described as *gṛhīta-sahasra*, *i.e.*, one who had attained (learnt) the one thousand (varieties of the *Sāmaveda*). It seems that the word *ghaisāsa* used as surname in Marāṭhī is derived from the Sanskrit *gṛhītasahasra>gahiyasāhasa>ghaisāsa*.

The donated village Jamaḷagāma lies between the village *Bullavādali* and *Muguḷi* to the west of *Morakhaṇḍi* in the *Calliki-deśa*.

Calliki-deśa deserves special attention for throwing some light on the name of the Cālukya dynasty. The legendary derivation of the dynasty from the *culuka* (hollow of the palm) of Hāriti-Pañcaśikha, the son of Hārita (who was the great-grandson) of the Hiraṇyagarbha-Brahmā born from the lotus in Viṣṇu's navel), seems to be of later origin. The *Calliki-deśa* would suggest that the name Cālukya had its origin in *Calliki*, a country to which probably they belonged. This may be corroborated by an East Cālukyan record, according to which, Viṣṇuvardhana, the posthumous son of the Cālukya king Vijayāditya, worshipped Nandā, the

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blessed Gaurī on the *Calukya* mountain, which may have been situated in *Callakideśa*. It may be noted that the earliest mention of *Caliki* occurs in the personal name *Khaṇḍa-caliki-Remmaṇaka* (Remmaṇaka of the town Caliki) in the Nāgārjunakoṇḍa Pillar Inscription, B. 4. This may be an additional evidence to show that *Calliki-deśa* was the original home of the Cālukyas who derived the name of their dynasty from it.

As regards *Morakhaṁḍi*, a village of this name exists about 9 miles to SE of Kāsār-Śirasi. The dilapidated temples in the jungle nearby are said to have been the place of penance of the sage Mṛkundi. The Rāṣṭrakūṭa King Govinda III had his capital at Mayūrabkhaṇḍi (mod. Morkhand in Nāsik District). About 2 miles north of Morakhaṁḍi rises a small river named Culki, and about 20 miles east of Kalyāṇī, the capital of the later Cālukyas, is a village called Cāḷkāpur. It may, therefore, be inferred that the hillock lying between Morakhaṁḍi and Kalyāṇī, which is about 6 miles east of it, might have been formerly known as Calliki mountain, and Humanābād taluk of Bidar District may have been the ancient *Callaki-deśa*.

It is not known why Vijayāditya had to undertake a second campaign (vide Nerur plates) in Śaka 622 (A.D. 700), only three years after this record from his camp at Rāsenanagara which in all probability is the same as Rāsenapura of this record.

The writer of the grant is Śrī Rāma Puṇyavallabha, the Minister for War and Peace. Puṇyavallabha seems to be his family name.

—*NUJ* Vol. XVII No. 2, April 1967, pp. 143–49

Kolte, V. P.

TWO VAJIRKHEDA COPPER-PLATE GRANTS OF INDRA III

The grants have been issued by Nityavarṣadeva who is the same as the Rāṣṭrakūṭa king Indra III. Only five copper-plate grants of Indra III, including these two, two from Begumrā and one from Jāmbgaon, have been discovered so far. All of them were issued from Kurundaka where the king had gone for the performance of *paṭṭabandha* ceremony after the completion of which he weighed himself against a heap of lustrous gold in *Tulāpuruṣa* (balance).

The genealogical draft of these Vajirkheda grants is quite different from those of the Begumrā and Jámbgaon grants, and describes events that took place before the accession of Indra III, not referred to at all in the Begumrā grants. These grants also do not include the traditional verse invoking the protection of Viṣṇu and Śiva, with which almost all the Rāṣṭrakūṭa records begin. Instead, the opening verses are in praise of the

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doctrine of Jina, probably because the grants are issued to Jaina monasteries. Although Amoghavarṣa and Akālavarṣa, the predecessors of Indra III were influenced by Jaina religion and philosophy, Indra III belonged to the Hindu religion as evidenced by the invocation of Viṣṇu and Śiva in his Begumrā and Jāmbgaon grants. But he seems to have been generous to the Jaina religion.

We learn from grant No. 1 that after the death of Dantidurga, his paternal uncle Kṛṣṇarāja became the king who had a son Govindarāja by name. His younger brother Nirupama became the king. After him his son Jagatttuṅgadeva became the ruler and was succeeded by his son Amoghavarṣa.

It may be noted that Begumrā and Jāmbgaon plates omit the name of Govindarāja who, though mentioned in this grant, is not specifically stated to have ascended the throne. His accession was a matter of controversy, but now it has been generally accepted on the evidence of the Kadabā and Daulatābād plates that this Govindarāja II did actually ascend the throne but, given to a life of ease and pleasure, he did not take interest in the administration which he left to the charge of his younger brothr Nirupama (Dhruva). There was a fight between Govinda II and Dhruva, in which Govinda was defeated and dethroned.

The record then describes the destruction of the Cālukyas at the hands of Amoghavarṣa, whose son Kṛṣṇarāja had a queen who was the daughter of a king of Cedi. Kṛṣṇarāja's son Jagattuṅga is described as a terror to the Gurjaras owing to his swordsmanship. That Lakṣmī, the wife of Jagattuṅga, hailed from the Cālukya family is new information supplied by the Vajirkheda grant which may throw some light on the relations between the Cedi and Cālukya dynasties. From the union of Jagattuṅga and Lakṣmī was born Indrarāja, the donor of these grants. It is generally believed that the accession of Indrarāja was peaceful and without any event, but this grant gives a new historical information that Indrarāja's relations, being envious of him, joined together in an adventurous onslaught on the king and ultimately fell a prey to his valour.

From the records, it can definitely be stated that the Jaina ascetics of the Dravida Saṁgha had migrated and settled in Nasik before A.D. 915, the date of the grants.

Mānyakheṭa, the capital of the Rāṣṭrakūṭas, has been identified with modern Mānkhada in Gulbarga District of Mysore. The place Kurundaka, where the *paṭṭabandha* ceremony was performed, was identified by R.G. Bhandarkar with Kakoda on the bank of Tāpi; by Jackson with Kuṛundawada and by Mirashi with Kaigaon near Pravarā Saṅgama. The present writer thinks that it may not be far away from the capital

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Mānyakheṭa, and may thus be identified with a village Kurundā in the Basmat tāluk of Nanded District in Mahārāṣṭra.

The writer of the panegyric in both the grants is Rājaśekhara. The approximate date of the poet Rājaśekhara being A.D. 855-930, he may have gone from the royal court of the Gurjara-Pratihāras to that of the Rāṣṭrakūṭas and stayed with Indra III when the latter invaded the Gurjara-Pratihāra kingdom after the death of Mahendrapāla in about A.D. 910.

—*NUJ* Vol. XVII No. 2, April 1967, pp. 117–42

Mirashi, V.V.

A COPPER-PLATE GRANT OF KRAMĀDITYA (VIKRAMA) YEAR 1081

This single plate, of which the seal has not been photographed, was found somewhere in the Singhbhum District of Bihar, but is not procurable now. In has an inscription of 7 lines in Nāgarī alphabet of about the 11th century A.D. The language is Sanskrit. The initial portion of the text recording the grant is in prose which is followed by 5 benedictive and imprecatory verses. Orthographical peculiarities are the use of *v* for *b*, *s* for *ś* and doubling of consonants after *r*.

The inscription records the grant of the village Simvala in the *viṣaya* (district) of Suvarṇṇa-khaṇḍa by *Mahārājādhirāja* Kramādityadeva, who meditated on the feet of *Mahārājādhirāja* Pracaṇḍādityadeva, to Puruṣottamadeva, son of Bhaṭṭa Upātto, who had emigrated from Kesātyi. The last line records that 20 *purāṇas* should be given as gift to someone whose name is not clear. Reference to *purāṇa*, a silver coin, is interesting.

From their titles, Pracaṇḍāditya and Kramāditya appear to have been independent kings ruling over a fairly large kingdom, but they are not known to history.

The record is dated V.S. 1081 (A.D. 1024-2501). Out of the three inscriptions earlier than the present record in which the name of Vikrama is associated with the era, only one of V.S. 1028 of Ekaliṅgaji calls Vikrama *bhūbhṛt* or king.

The application of the titles of *Paramabhaṭṭāraka Mahārājādhirāja* to his name in this record is unique and noteworthy. Perhaps, Suvarṇṇa-khaṇḍa was a part of Suvarṇabhūmi, which may have been the ancient name of Singhbhum.

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—*JBRSP* Vol. I Pt. 1–4, Jan.-Dec. 1966, pp. 55–57

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Mirashi, V.V.

A NOTE ON THE COINS OF MAHIṢA KINGS

This is a rejoinder to Dr. D.C. Sircar's criticism of the attribution by the present author of certain coins to Mahiṣa kings and the reading and interpretation of their legends (*vide EI*, XXXV, pp. 69ff.).

This author thinks that Dr. Sircar's reading of the coin-legends (*Sagamāna Mahāsenāpatisa/Cuṭukulasa*, on Elephant and Lion type coins; *Mahāsenāpatisa Bharadājīputasa Sagamāna-Cuṭukulasa*, on Svastika type coins) and attribution of the coins in question to the *Mahāsenāpati* Cuṭukula of the Sagamas (*i.e.*, of the Sagama family), son of a lady of the Bharadvāja *gotra* are completely untenable for the following reasons— (i) No such family as Sagama is known to history so far. (ii) This interpretation takes no note of the symbols thunderbolt and arrow which are found on no other coins than those of the Śaka *Kṣatrapas* Bhūmaka and Nahapāna in the whole range of Indian numismatics. (iii) Cuṭukula is not a personal name, but a family name, since it is added to such personal names as Viṇhukaḍa (Malavali inscription of Hārītīputra Viṣṇukaḍa-Cuṭu-Sātakarṇi). As pointed out by Rapson, Cuṭu, like Sātavāhana, is a clan-name. Hence such expressions as *Cuṭukulānanda*, 'the joy of the Cuṭukula'. (iv) *Sagamāna* is not the genitive of Sagama, because it is not usual to use partitive genitive expressions in the legends on coins for want of sufficient space. They occur in copper-plate grants where there is no dearth of space. Besides, there is further on mention of the family Cuṭukula. (v) The legend on the Elephant type coins commences at the lower left corner with the word *raṁño* (Dr. Sircar's view that it is six-peaked hill is incorrect) and ends with *Mahasa* at the upper right corner. There is no space for the letters *nāpitasa Cuṭukulasa* after *mahasa* which would be required, if we were to accept the restoration of the legend suggested by Dr. Sircar. (vi) Medial signs being clearly marked on the Svastika type coins, the absence of the medial *i* clearly shows that the correct word in the legend is *Bharadajaputasa*, and not *Bharadajiputasa* as suggested by Dr. Sircar.

The author reiterates his view that these coins were issued by the Śaka king Māna who flourished after the decline of the Sātavāhana power in the third century A.D. and ruled over the Mahiṣa country. The dynastic name Mahiṣa was evidently derived from that of the country over which he ruled, while Māna may have assumed the family name Cuṭukula in imitation of Viṇhukaḍa Cuṭukula who ruled over the neighbouring province. Several instances of such meaningless imitations are known.

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—*EI* Vol. XXXVII, Pt. 1, January 1968, pp. 45-49

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Mirashi, V.V.

PĀṆḌARAṄGAPALLĪ PLATES OF RĀṢṬRAKŪṬA AVIDHEYA

The set of three plates recording this grant was found at the village Korochi in the Hatkanagale Taluk, Kolhapur District, Maharashtra State. The oblong seal attached to the plates has the figure of a lion facing left, with the right fore-foot raised and the tail arched over the back. The characters are mostly of the nail-headed type, the letters showing in many cases a triangular head with the apex downwards. The language is Sanskrit and the record is composed partly in prose and partly in verse.

The grant was made by Avidheya, son of Devarāja and grandson of Mānāṅka, of the Rāṣṭrakūṭa family. The inscription records the grant of the village Pāṇḍaraṅgapallī together with the hamlets of Kāmyaka and Jaula situated on the banks of the river Ānevati, to the east of the Kollagiri hill, to a Brāhmaṇa for the performance of *vaiśvadeva* and *agnihotra*. The record is dated on the 5th *tithi* of the dark fortnight of Kārtika in the fifteenth regnal year in the year Bhādrapada, evidently of the twelve-year cycle of Jupiter. But the date does not admit of verification for want of necessary details such as a week-day or a *nakṣatra*.

The family to which Mānāṅka, Devarāja and Avidheya belonged is not named in the present record, but it was Rāṣṭrakūṭa as known from the Uṇḍikavāṭikā grant of Abhimanyu. These plates were issued by Abhimanyu, son of Bhaviṣya, grandson of Devarāja and great-grand-son of Mānāṅka, while residing at Mānapura and record the grant of the village Uṇḍikavāṭikā to a recluse named Jaṭābhāra in honour of the god Dakṣiṇa-Śiva of Peṭha-Pāṅgāraka. The original find-spot of these plates is not known, but as they were from the Bhau Daji collection, they were presumably found somewhere in western Maharashtra. Their provenance being not known definitely, scholars variously identified the places mentioned in the grants. Thus Dakṣiṇa-Śiva was identified with the god of the great Śaiva shrine in the Mahādeva hills in the Hoshangabad District, Madhya Pradesh. Mānapur, evidently founded by Mānāṅka, was variously identified with Malkhed, the later Rāṣṭrakūṭa capital, Manpur in Malwa, Manpur near Bandhogardh and Sohagpur or Sobhapur, Peṭha-Pāṅgāraka with Pagara, about 4 miles to the north of Panchamarhi and Uṇḍikavāṭikā with Oontia, 30 miles north north-west of the Mahādeva hills. Konow and Dubreuil connected the Rāṣṭrakūṭa family known from this record with the Śarabhapurīyas. Likewise, there was a difference of opinion about the date of this record which was variously assigned to the fifth century or second half of the seventh century A.D. Later, the discovery in a village near Kolhapur of the Pāṇḍaraṅgapallī grant led its editor, H. Krishna Sastri, to propose the hypothesis of an extensive Rāṣṭrakūṭa empire. Later, Dr. A.S. Altekar showed the impossibility of an extensive Rāṣṭrakūṭa empire in the sixth century A.D. Dr. Mirashi further pointed

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out that there was nothing to warrant the connection of the Rāṣṭrakūṭas of Mānapura with the Śarabhapurīyas and the theory of an extensive Rāṣṭrakūṭa empire, which was based on this supposed relationship, was completely baseless. And the discovery of the present grant in a village near Kolhapur shows that this Rāṣṭrakūṭa dynasty was ruling in southern Maharashtra. Mānāṅka, the founder of this family, is described in the present grant as the ruler of Kuntala which included southern Maharashtra watered by the river Krishna comprising the districts of Satara, Kolhapur and Sholapur. Mānapura, the capital of this dynasty, may be more satisfactorily identified with Māṇ, the chief town of the Māṇ Taluk of the Satara District. Other places mentioned in the Uṇḍikavāṭikā Pāṇḍaraṅgapallī grants may also be located in Southern Maharashtra. The recently discovered Hingni Berdi plates have brought to light another son of Devarāja Māṇa *alias* Vibhurāja. These Rāṣṭrakūṭas were contemporaries of the Vākāṭakas ruling over Vidarbha. Their kingdoms being conterminous, they came into conflict with each other and sometimes entered into matrimonial alliances. The *Kuntaleśas* mentioned in the Vākāṭaka records and Daṇḍin's *Daśakumāracarita* must be identified with the Rāṣṭrakūṭas of Mānapura. The *Kuntaleśvara*, to whom, according to some extracts cited from Kālidāsa's *Kuntaleśvaradautya* in the *Kāvyamīmāṁsā* of Rājaśekhara, *Śṛṅgāra-prakāśa* and *Sarasvatī-kaṇṭhābharaṇa* of Bhoja and *Aucitya-vicāra-carcā* of Kṣemendra, Vikramāditya (Candragupta II) had sent Kālidāsa as an envoy, must be identified with a Rāṣṭrakūṭa king of Mānapura (probably Devaraja), and not with Vākāṭaka Pravarasena II or Kadamba Kākutsthavarman as suggested by some scholars. The Rāṣṭrakūṭa king Dejja-Mahārāja, know from a Gokak (Belgaum District, Mysore) grant, appears to have belonged to this family, and probably a descendant of Abhimanyu. King Govinda, who invaded with his troops of elephants the territory of the north of the Bhīmarathī at the time of Pulakeśin II's accession but was won over by the latter, may have belonged to the same Rāṣṭrakūṭa family, as suggested by R. G. Bhandarkar. Later, however, Pulakeśin II ousted the Rāṣṭrakūṭas from southern Maharashtra.

On the outer side of the third plate is incised another record of two lines and a half. The characters are Kannada of *c.* 9th century A.D. The language is early Kannada and the whole record is in prose. It records the grant of two villages by a petty Inamdar to the same family which had the plates in its possessions. The author points out the errors committed by H. Krishna who had originally edited it.

—*EI.* XXXVII Pt. I, January 1967, pp. 9–24

Mukherjee, Bhatindra Nath

THE PROBLEM OF FIXING THE INITIAL PERIOD OF SĀTAVĀHANA COINAGE

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The date of the earliest species of Sātavāhana coins is yet to be

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determined. The Sātavāhana chronology itself is a much debated problem of Indian history. The lowest layer of Period V at the Nevasā excavations in Mahārāṣṭra, immediately succeeding period IV and dated to the first three centuries A.D., has yielded red polished pottery and Andhra criss-cross painted wares, *etc.*, none of which can be assigned prior to Ist century A.D. The age of period IV is considered to range from the 2nd century B.C. to the beginning of the Christian Era. In the topmost of its several layers have been found some coins bearing the name of king Sātavāhana. Stratigraphically, the date of this topmost layer cannot be placed much earlier than *c.* A.D.I. Since none of such coins has been discovered at an earlier level at Nevasa or anywhere else, king Śātavāhana should be considered to have reigned not long before the epoch of the Christian Era.

On the basis of metal, shape, spelling and palaeography, it is not justifiable to ascribe the coins bearing the name of the king Sātavāhana to several rulers of that name from the 3rd to 1st century B.C.; for, they may be the issues of different mints or of different periods of reign of the same monarch, who apparently could either be Simuka or Kumāra Sātavāhana. If this be so, then one of the earliest Sātavāhana kings ruled not long before A.D.I.

The earliest Sātavāhana epigraph at Nānāghāṭ attributes the title *Apratihata-cakra* which may be due to outside influences, because all other epigraphs and coins ascribe the title of mere *Rājan* to early Sātavāhana rulers. The title of *Apratihata-cakra* was borne by only two rulers in ancient India, *viz.*, Sasan (about the middle of the Ist century A.D.) and Rājuvula whose reign should be placed after Azes II (*i.e.*, 25 B.C.) whose coin-types he seems to have copied. Since Soḍāsa, son of Rājuvula, was *Mahākṣatrapa* in the year 72 (*c.* A.D. 14-15), the epoch of his rule cannot be placed before the last quarter of the 1st century B.C. It was his coins imported in Sātavāhana realm by way of commerce which influenced the author of the Nānāghāṭ inscription which should be placed after 25 B.C. The necessary inference strongly supports the theories advocating Ist century B.C., as the epoch of the Sātavāhana rule, which may also be considered as the earliest possible date for the coins of the family.

—*IS* Vol. VII No. 1, October-December 1965, pp. 65–68

Mukherjee, B.N.

THE DATES ON TWO SILVER COINS OF TORAMĀṆA

Two silver coins of the Hūṇa ruler Toramāṇa, now in the British Museum, have on the obverse Brāhmī numerals in front of the head which were read as '82 or rather 182' by E.J. Thomas and as '52' by Cunningham, Fleet and V.A. Smith. Cunningham favoured the attribution of the

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year either to Śaka Era, with the hundreds omitted, or to a White Hūṇa Era of A.D. 456 or 457. His alternative suggestion was accepted by Smith. A close examination of the coins reveals that the numerals on one coin should be deciphered as '80 *sa*', while, on the other, it should be read as '87'. The years 80 and 87 may be attributed to the Gupta Era and not to any White Hūṇa Era as pre-supposed by some scholars. The Hūṇa kings used the Gupta Saṁvat with the figures of hundreds omitted and as such the two dates refer to G.E. 180 (499-500 A.D.) and 187 (506-507 A.D.), respectively. Gupta ruler Budhagupta's silver coinage of Central Indian fabric continued upto the year 175 or A.D. 494-5 or even upto the year 180 and, as the latter is also the first of the two dates indicated by Toramāṇa's silver species of the same fabric, it is not unlikely that he conquered a part of Central India from Budhagupta in that year. This conclusion provides us with an important date for the history of the decline of the Gupta empire and also for that of the expansion of the Hūṇa power in India.

—*NC* (Series VII) Vol. V, 1965, pp. 205–8

Mukherjee, B. N.

THE LOCATION OF A MINT OF THE AZES DYNASTY

A well-known gold coin, medal or token, now in the British Museum, has been for a long time a subject of discussion among numismatists and Indologists. The obverse of this coin has a standing female figure with two lines of inscriptions in Kharoṣṭhī, one on the left and the other on the right of the female figure. The inscription on the left was read by Rapson as *(Pa) khalavadidevada*, while the right one should be read, according to the author, as *aṁpae*. The reverse has the figure of a humped bull with a line of Greek legend above it reading *Tauros* and a Kharoṣṭhī inscription below reading *(U) ṣabhe*. The whole legend on the obverse should be read, according to the author, as of Aṁbā (Aṁvā or Aṁba), the deity of Pakhalavadi, *i.e.*, it refers to the consort of Śiva who was the presiding deity of Puṣkalāvatī. The reverse inscription *Tauros* and *Uṣabhe* both meaning 'bull' seem to associate that animal with the female figure or the deity on the obverse. The attribution of this coin to Puṣkalāvatī helps us to locate the mint of a group of coins bearing the name of Azes. This group of coins, which may be attributed to the 2nd half of the 1st century B.C. or first half of the first century A.D., have similar figure of a female on the obverse and of a bull on the reverse as on the coin in the British Museum and there is close similarity in stylistic treatment also. The identity certainly relates the gold piece to the coins of Azes. The obvious inference is that these coins were minted in Puṣkalāvatī where Aṁbā was the presiding deity. And this strongly suggests that the Azes group of rulers had a mint in Puṣkalāvatī.

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—*NC* (Series VII) Vol. V, 1965, pp. 109–12

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Narasimhaswami, H. K.

CHERUVU-MADHAVARAM PLATES OF KALI-VIṢṆUVARDHANA

The set of three plates bearing this inscription was discovered at Cheruvu-Madhavaram, Krishna District, Andhra Pradesh. The characters belong to the Southern Class usually met with in the Eastern Cālukya inscriptions. On palaeographic grounds it may be assigned to the middle of the 9th century A.D. The language of the record, which is Sanskrit throughout, is, however, faulty.

The charter belongs to the Eastern Cālukya ruler Viṣṇuvardhana, *alias* Kaliviṭṭara, the son of Vijayāditya and grandson of Sarvalokāśraya Viṣṇuvardhana. The object of the record is to register a tax-free gift of land, on the occasion of Uttarāyaṇa, to the deity Nagareśvara-bhaṭṭāraka, consecrated by the king in association with the merchant community (*nagara*) at Vijayavāṭapura (modern Vijayawada). The *ājñapti* (executor) of the grant was the king's maternal uncle Vikramāditya.

The record is important, as it is the only one which could be definitely attributed to Kali-Viṣṇuvardhana. The Ahadankara, Permajili and Renduballi plates have, no doubt, been attributed by some scholars to Kali Viṣṇuvardhana, but without sufficient evidence to substantiate the ascription. Kali Viṣṇuvardhana's rule was of a short duration, lasting only for a year and a half, and was followed by that of his son Guṇaga Vijayāditya. Barring the fact of the short duration of his reign, the Eastern Cālukya inscriptions furnish little of historical interest about Kali Viṣṇuvardhana; and even Ederu and Sataluru plates which are exceptions to it, contain only some vague statements about him. Only a lithic record from Gundlapalle, Ongole Taluk, Guntur District, Andhra Pradesh, apparently belonging to the time of Narendramṛgarāja Vijayāditya mentions Kali-Vitraja, no doubt the same as Kali-Viṣṇuvardhana or Kali-Viṭṭara of our grant, as the husband of Aytakavvā, revealing thereby the name of a queen of this king, not known from any other source. His other queen Śīlamahādevī or Śīlakāmba of the Rāṣṭrakūṭa family, who was the mother of Guṇaga Vijayāditya, is already known from some records.

Of Vikramāditya, the maternal uncle of Viṣṇuvardhana, nothing is known. He must have been a member of some royal family as is indicated by his epithet *bhūpati*, but other than the Eastern Cālukya house. There was no prince of this name among the Rāṣṭrakūṭas also. However, this name was common among some ruling families of the South, e.g., the Vaidumbas, the Coḷas of Renadu and the Bāṇas, but there is no clue in the present charter if Vikramāditya-*bhūpati* belonged to any one of these families. Kali-Viṣṇuvardhana evidently named his son Vikramāditya after the latter's maternal uncle.

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—*EI* Vol. XXXVII Pt. I, January 1967, pp. 41–44

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Norman, K. R.

NOTES ON THE AŚOKAN ROCK EDICTS

Professor Alsdorf writes, "no systematic, comprehensive investigation of the different versions (apart from the purely linguistic aspect), of their true textual variants, their translation technique, and the mistakes committed in translating has so far been undertaken; it is urgently needed." The present notes, which do not aim at completeness, represent the beginnings of an attempt to find patterns in the committing of mistakes, and in the methods of expression, and to employ the findings to explain certain difficulties.

Because of similarity between *Na* and *Ya* in Brāhmī script, there are certain mistakes.

We have examples of *Yo*, *Ye=eva*, eastern form *ye* with its western counterpart *yo*, just as we have eastern (and Pāli) *ve* with its western (and Pāli) counterpart *vo*. The latter may be merely dialectal variant, and not a derivative ∠*vā*, *u* , as Bloch suggests.

Sometimes *i* and *ā* are confused probably because the Brāhmī symbol for *ā* is an incomplete *i*. We find *ā* written for *i* as well as *ī* for *ā*, and the mistake is common at Girnar.

In a number of contexts there is a variation between *t* and *d*; in the circumstances which seem to indicate that at some stage in the transmission of the edict, it was dictated to scribes by a speaker who had a tendency to voice intervocalic *-t->-d-*,with the result that his listeners were not always certain of the meaning intended. It is to be noticed that this confusion of *t* and *d* is found in the rock edicts only when both spellings make sense, and we may, therefore, conclude that if the speaker voiced all *t* sounds, then his listeners corrected them in all context where they had no doubt about meaning.

In the eastern Prakrit underlying the Aśokan inscriptions the relative pronoun stem was *a-* not *ya-*, and the relative adverb *ata* (*=yatra*).

Variations in vocabulary are found in different versions, with no obvious reasons, but it is possible to suggest causes for the changes made.

Four to five causes are given by the author in the present article.

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—*IIJ* Vol. X No. 2–3, 1967, pp. 160–170

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Rapp, Eugen Ludwig

AN ARMENIAN EPIGRAPH AT AHMEDABAD

An Armenian stone inscription found among the Dutch tombs near Kankaria tank at Ahmedabad, now in the antiquities of Bholabhai Jeshingbhai Institute of Learning and Research at Ahmedabad, is 151 centimetres in length and 32 centimetres in breadth; the inscribed part is 50X32 cm. The inscription runs in seven lines. The translation of the text as given by the author is thus : "Number (of year) 1077 (of Armenian Era) (called) Saint John St (ephen) from Julfa (with family name) Gold-Tooth Son Sultan. His soul may remain in eternity".

There seems to be hitherto no literature dealing with the relations between Julfa (Isfhān) in Iran and the trade centre of Gujarat in Ahmedabad in early seventeenth century.

The photograph and its transcription in Roman are also published with the article.

—*JOIB* Vol. XVII No. 1, September 1967, pp. 22–25

Sadhu Ram

CHAMMAK COPPER-PLATE INSCRIPTION OF MAHĀRĀJA PRAVARASENA II : REGNAL YEAR 18

This article gives the text, translation and notes on technical terms. Then follows the discussion on the history of the Vākāṭakas, in which their home is discussed and a brief account of the reign of the first six kings—Vindhyaśakti, Pravarasena I, Rudrasena I, Pṛthivīṣeṇa I, Rudrasena II and Pravarasena II is given.

The author refutes the view of Altekar about a supposed place Vākāṭa somewhere near Amarāvatī in the South to be their home and upholds that of Jayaswal placing them somewhere in the Bundelkhand region.

In the account of the reign of Pṛthīvīṣeṇa I, the identity of Pṛthivīṣeṇa, mentioned in two inscriptions of a Vākāṭaka feudatory Vyāghradeva, is discussed. The author also discusses the question of the capital and the extent of the empire of the Vākāṭakas.

—*KUJR* Vol. 1 No. 2, June–July 1967, pp. 260–82

Sankaranarayanan, S.

RENTALA PILLAR INSCRIPTION OF SIRI-CĀNTAMŪLA I, YEAR 5

The inscription was discovered in 1936 at Rentala, a village in Paland Taluk, Guntur, District, Andhra Pradesh. It is engraved on a

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sculptured white marble stone pillar which seems to have originally belonged to a Buddhist structure. The characters resemble those of the other records of the time of the Ikṣvāku rulers Vīrapuruṣadatta and Ehuvula-Cāntamūla found at Nāgārjunakoṇḍa and Jagayyapeta and assignable to the middle and the second half of the 3rd century A.D.

The epigraph belongs to the reign of the Ikṣvāku king *rājan* Yāseṭhiputa-Siri-Cāntamūla and is dated the first day of the first fortnight of the rainy season in the victorious (*vijaya*) fifth regnal year of the king. The fact that he is referred to simply as Siri-Cāntamūla and not as Siri-Ehuvula-Cāntamūla shows that he should be identified with Cāntamūla I, father of Vīrapuruṣadatta and grandfather of Ehuvula-Cāntamūla. The last-named ruler is always referred to in his records as Siri-Ehuvula-Cāntamūla. The record is Buddhist in character, and its object is to record that a merchant caused the stone pillar (*āyaka-skambha*), evidently the one on which the inscription is engraved, to be made in the *maṇḍapa* of the Buddha-saṅgha belonging to Upendragiri-varddhamāna (=varddhamāna type of building erected by one Upendragiri) situated in *vihāra-maṇḍala*.

The inscription is important in more than one respect. It is the only known record of the time of the Ikṣvāku king Siri-Cāntamūla I discovered so far. In the records of Vīrapuruṣadatta and Ehuvula-Cāntamūla, Cāntamūla I is credited with the performance of a number of Vedic sacrifices. The non-mention of their performance in the present record probably indicates that he had not performed them prior to the date of this record, *i.e.*, fifth regnal year. As the performence of *Aśvamedha, etc.*, by Cāntamūla was the proof of his success against his Sātavāhana overlords, the absence of reference to their performance, coupled with the use for him of the simpler title *rājan* instead of *mahārāja*, probably, though not certainly, indicates that he had not yet thrown off the Sātavāhana yoke completely.

The present record further indicates that during the reign of Cāntamūla I Buddhism received royal patronage, though the king himself was a staunch follower of the Brahmaṇic religion.

Of the two geographical names occurring in the inscription, the village Tuvara may be identified with modern Rentala, the provenance of the record. Gaṁjikūṭa, the home town of the donor's father, may be identified with either Chinna-Ganjam or Padda-Ganjam in Bapatla Taluk, Guntur District.

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—*EI* Vol. XXXVII Pt. I, January 1967, pp. 29–32

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Sharma, M.P.N.

MERĀ VIṢṆU TEMPLE INSCRIPTION OF HARIDHARMAN (1175 A.D.)

A Sanskrit inscription to commemorate the establishment of a Viṣṇu temple at the village Merā in Magadha and dated Śaka 1097 (A.D. 1175) was recovered in a course of archæological exploration in Jehanabad sub-division of the Gaya District. It may be presumed that this inscription was fixed on the wall of the said temple. It consists of 27 verses in 9 different metres and was composed by Maheśvara, a Kāyasta. The script is of the usual Sena period and the style is ornate Gauḍī with long compounds and harsh sounds. There are some mistakes here and there which may be ascribed to the engraver Keśava whose name is recorded.

The temple was erected at Merā by Haridharman of Kauṇḍinya *gotra*. His grandson, Lokānanda, became a warrior, won many battles and was honoured by the king. The family of the Vedic scholars thus turned to be that of feudatory chiefs. Lokānanda's son. Janānanda erected a big Śiva temple with gardens and arrangement for free food distribution. He had three sons from his wife Subhaṭā of whom the youngest Haridharman was very powerful, learned and endowed with virtues and martial spirit. He constructed a Śiva temple, made numerous gifts, composed literary works, dug tanks and planted fruit orchards for public use. He also constructed this exquisite Viṣṇu temple to which his mother, Subhaṭā, added a tank. A village called Vasudhārā was dedicated for the upkeep of the temple, alongwith ornaments, seats and cows.

No other information is available from the inscription. The villages Merā and Vasudhārā could not be identified.

—*JBRSP* Vol. LII Pts. 1-4, January-December 1966, pp. 62–70

Shastri, H.G.

TWO MAITRAKA COPPER EDICTS FROM VADNAGAR

Two sets of copper-plates came to light from Vadnagar (Kheralu Taluka, Mehsana District, Gujarat State), while labourers were digging the bank of the Sharmistha *talāva* (pond) near the town. The plates are now preserved in the office of the Director of Archaeology, Gujarat State.

Each set consists of two plates, fastened together by means of two rings, one of which bears the impression of the royal seal, with the emblem of Nandī and the legend *Śrī Bhaṭakka*.

The inscribed portion is in a very bad state of preservation. The characters belong to the western variety of Southern alphabet found

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in other copper-plates of Maitraka kings of Valabhī and their contemporaries in south Gujarat. The language is Sanskrit, written in prose except the laudatory and imprecatory verses quoted from the Purāṇas. The average size of the letters is 6.00 mm. in height and 4.00 mm. in width.

A—PLATE OF ŚĪLĀDITYA IV

This records the grant of land made by Maitraka king Śīlāditya IV (691-705 A. D.) to a Brāhmaṇa of Sāṅkṛtyāyana *Gotra* whose name is missingand who probably was the resident of Ānandapura. It was issued from a camp, probably in the concluding years of the king's reign, as Gullaka is officiating as the *Dūtaka* of the royal edict. He is known to have composed the grants issued by Śīlāditya V.

B—PLATE OF ŚĪLĀDITYA V

This also records a grant of land by the Maitraka king Śīlāditya V (710-735 A.D.). This edict was also issued from the victorious camp held at Khetaka. The grant was received by Bhaṭṭa Jayeśvaradatta, son of Bhaṭṭa Skandadatta who belonged to Sāṅkṛtyāyana *Gotra*. He was the resident of Ānandapura. The ṣubject of the grant consisted of two villages, (i) Mandiyapadra in Saurāṣṭra and (ii) Pippalāvīgrāma in the vicinity of Uccānagara in Lāṭa *Viṣaya*. The *Dūtaka* of the grant is Prince Śīlāditya. The edict was composed by Gi (llaka), son of Buddhabhaṭṭa. The date is given in the last line which is illegible. The grant seems to have been issued in *circa* 722 A.D.

Modern Vadnagar represents ancient Ānandanagara of the inscriptions. Other villages may be identified except Uccānagara. Ānandapura is also referred to by Yuan Chwang.

The texts and facsimiles of the grants are produced with the article.

—*JOIB* Vol. XVII No. 1, September 1967, pp. 59-63

Sircar, D.C.

INSCRIBED CLAY SEAL FROM RAKTAMṚTTIKĀ

Hiuen-t'sang saw a great Buddhist monastery adjacent to Karṇasuvarṇa, the capital of Gauḍa. The *Life* gives the name of the monastery as Ki-to-mo-chi and Hiuen-t'sang's *Records* as Lo-te-wei-chi. The name is explained as 'red-mud', and Julien restored the original as *Raktaviṭi*, though *viṭi* in the sense of mud is not found in Sanskrit. According to Watters, the correct form of the name is Lo-to-mo-chi

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which he explains as *Raktamṛta*, in Pāli *Raktamattika*, meaning 'Red Clay'. But the Sanskrit form of Pāli *Raktamattika* is not *Raktamṛta*, but *Raktamṛttika*. It is now generally agreed that the same locality is mentioned as Raktamṛttika in an inscription of about the sixth century A.D. found in the Wellesely Province of the Malay Peninsula. Therein it is mentioned as the home of the Buddhist *mahānāvika* (captain of the ship), named Buddhagupta.

There is some confusion between the *Records* and the *Life* about the position of Karṇasuvarṇa vis-a-vis Tāmralipti. Consequently some scholars think that it was situated 700 *li* to the north-east of Tāmralipti, while others place it 700 *li* to the north-west of Tāmralipti. There is also a controversy about the location of the city of Karṇasuvarṇa. It has been variously identified with Bara Bazar, the chief town of Barabhum in the Singhbhum District, Kanchannagar near Burdwan, Sufaran in Chhota Nagpur, Rohtasgarh in the Shahabad District, Bihar. Layard located the great monastery in the suburbs of Karṇasuvarṇa at Rangamati (Bengali equivalent of Sanskrit Raktamṛttika), formerly called Kansonapuri on the right bank of the Bhagirathi in the Murshidabad District, West Bengal. The earth of Rangamati is red. Sanskrit Rangamati and Bengali Rangamati being the same word meaning 'red clay', which is given as the meaning of the Chinese form of the said name and Kansona being the Bengali modification of Sanskrit Karṇasuvarṇa, (literally meaning 'the gold (ornament) of the ear', Layard's suggestion about the location of Karṇasuvarṇa and the great Buddhist monastery has been generally accepted by historians. But in the absence of a definite evidence on the point, it was a mere probability.

However, the trial excavations conducted by S.R. Das at Rajbadi-Danga, a mound in the Rangamati area, in 1962, have brought to light, among others, a clay seal bearing the two-line inscription, *viz.*, *Sri-Rakta mṛttikama (mā) havaiharik-arya-bhikṣu-saṅgha s y a*, which conclusively proves the correctness of Layard's location of Karṇasuvarṇa and the great monastery about Rangamati. The site has also yielded a number of clay seals bearing the Buddhist formula *Ye dhamma hetu-prabhava, etc.*, in characters assignable on paleographic grounds to dates ranging between the sixth and eighth century A.D.

—*EI* Vol. XXXVII Part I, January 1967, pp. 25-28

Sohoni, S. V.

SO-CALLED BIHAR STONE-PILLAR INSCRIPTION OF SKANDAGUPTA

The writer of the article has given a plate with an eye copy of the inscription on the pillar, as well as its Nāgarī transliteration in two

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Appendices at the end of his article. The inscription is in two parts. According to the present writer, it is not unlikely that what is called part II was inscribed first, and the verses of part I were recorded later, utilising for that purpose the limited space on the upper reaches of the pillar. D.C. Sircar observed that the second part looked like a copy of a charter, of which lines 14–23 represented the seal. That the two parts are independent of each other is clear.

The writer has raised many questions such as doubt about the reading *Skandagupta-vate* which, according to him, was presumably a village name. Then he asks what exactly was donated, what led to the donation, whether the donor was a royal prince or private party, where was the original location of the pillar, *etc.*

In the end, he comes to the conclusion that this pillar did not belong to Bihar town, and was not recorded during the reign of Skandagupta. The inscription recorded a grant of revenues, on *Agrahāra* tenure, in favour of a shrine where Bhadrāryā was worshipped. The multiplicity of taxes which were exempted and the evidence of the existence of separate tax collectors, shows how prosperous this region was during the period following the reign of Skandagupta.

—*JBRSP* Vol. XLIX Pts. 1-4, January–December 1963, pp. 170–77

Sohoni, S.V.

A NOTE ON ERAṆ INSCRIPTION OF SAMUDRAGUPTA

According to the writer, verse 5 contains a description of a prosperous township or a *nagarī*, which could be appropriately described as having abundant wealth of different kinds; for, the restoration *Dattā* in the beginning of the verse would be a breach of the protocol by mentioning the bare name of the queen without the royal title. Such a breach would have been inexcusable in a *praśasti*. While the phrase *parākrama-datta-śulkā* may justifiably refer to a bride who was won through valour, the conquest of a region of *pṛthvī* would also be consistent with it. But, if *Dattā* were not a correct restoration, it would be reasonable to keep it an open question whether the record could be ascribed to Samudragupta (SG) himself or to one of his feudatories.

The third verse compares SG with Kubera (god of wealth) and Antaka (god of death) during peace and war, respectively. It does not seem proper to restore the first word in this verse as *putro* ; for, if verses 1 and 2 were about SG himself, why should verse 3 introduce him as a son ? On the basis of the verb *babhūva*, Prof. Jagan Nath thought the record to be posthumous. But instances of past imperfect and perfect tenses used for the present indicative do exist in literature and inscriptions.

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Comparing the scheme of the *praśasti* with other pillar inscriptions, the first verse was most probably invocatory and perhaps addressed to Viṣṇu.

Verse 2 which specially refers to an unequalled gift of gold, should properly belong to SG alone, in terms of Gupta dynasty. In verse 6, is a reference, in the present tense, to the fame of the monarch, which is enough to underline the point that the record is not posthumous. In verse 7, there is reference to king's own fame. There is nothing in the surviving fragment of verse 8 to suggest that a feaudatory was involved. The pillar seems to have been erected by SG himself to commemorate a final victory on one of the two Nāga kings mentioned in the Prayāga *praśasti.*

—*JBRSP* LI Pts. 1–4, January–December 1965, pp. 50–52

Subrahmanyam, V.S.

PĀNUGALLU INSCRIPTION OF THE TIME OF HARIHARA II, ŚAKA 1319

The inscription is engraved on the right wall of the gateway of the fort on the hill at Pānugallu in the Kollapur Taluk of Mahbubnagar District, Andhra Pradesh. There is also a copy of this record engraved on a rock outside the same gateway. The inscription, consisting of eleven lines, is written in Telugu characters, normal for the period. The language is Sanskrit and is partly in verse and partly in prose.

The record refers itself to the reign of Harihara II, son of Bukka of the Saṅgama dynasty of Vijayanagara. Its object is to record the conquest of Pānugallu by a certain Dviguṇa-Bukka. The details of the date are given as Śaka 1319, Īśvara, Pauṣa (sahasya), śu. 11, Sunday, corresponding to the 30th December, 1397 A.D.

After obeisance to the preceptors and praise of Gaṇapati and introducing the ruling king Harihara II, son of Bukka, the inscription mentions his chief minister, Baicha-daṇḍādhipa, whose son Irugupa was appointed as commander-in-chief. Mention is also made of Irugupa's younger brother named Dviguṇa-Bukkaṇa and Ananta-Kṣmāpati, son of Immaḍi-Bukka, evidently the same as Dviguṇa-Bukkaṇa. Though the purpose of introducing Ananta-Kṣmāpati is not clear enough, the manner and the context in which he is introduced appear to suggest that he assisted his father in the capture of Pānugallu. Having conquered Pānugallu from the Muslims, Dviguṇa-Bukka is said to have arranged for its embellishment with tanks, ramparts, step-wells and gateways provided with several mechanical contrivances.

The view of M. Ramakrishna Kavi and others that Dviguṇa-Bukka was the younger brother of king Harihara II is not correct. A close

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consideration of the grammatical construction of the passage in question makes it abundantly clear that Dviguṇa-Bukka was the younger brother of Irugupa, not of king Harihara II.

—*EI* Vol. XXXVII Pt. I, January 1967, pp. 50-52

Yamazaki, Toshio

ON THE LAND-GRANT OF THE MAITRAKAS

The Maitrakas ruled over Saurashtra from the end of the fifth century to the latter half of the eighth century A.D. They left numerous copper-plate inscriptions, which recorded village-grant or land-grant. Forty-three of the land grants, that have been published, are extremely useful for the study of the land system in Ancient India.

(1) In these inscriptions villagers' right to the granted lands and their adjoining lands were denoted by such terms as *kṛṣṭa*, *prakṛṣṭa*, *pratyaya*, *prabhuktaka* and *satka*. *Satka* is Sanskritized form of Prakrit *santaka*, meaning 'the holding of' or 'belonging to', according to D.C. Sircar(*Indian Epigraphical Glossary*, Delhi, 1966, p. 306), and remarkably it is never applied to the granted land but only to the adjoining lands. In a grant of Śīlāditya III of Gupta Era 352 (671 A.D.), a land cultivated (*prakṛṣṭa*) by *Mahattara* Jajjaluka was granted, while his adjoining lands denoted by *satka* were excluded (Bhavnagar Inscriptions, p. 49). *Satka* refers to *Brahmadeya* (the land granted to Brāhmaṇas) in such terms as *Skanda-satka-brahmadeya-kṣetra* and it clearly signifies a proprietary right in the meaning of the Smṛti literatures, exempt from the land-grant of the Maitrakas.

(2) *Pratyaya* in this context is found in the inscriptions of western India dating from the fourth to the eighth century and seems to mean the usufruct right sanctioned by the Government. *Prakṛṣṭa* and *kṛṣṭa* mean 'cultivated', and between both there is no actual difference, as *kṛṣṭa* is found only in a grant. *Prabhuktaka* is found in one grant too : *Brāhmaṇa-Viśākha-prabhuktaka-karada-kṣetra* (tax-payable land occupied by Brāhmaṇa Viśākha).

(3) The granted lands of the Maitrakas were of three types : (1) the land designated with *pratyaya kṛṣṭa*, *prakṛṣṭa* and *prabhuktaka* (that is to say, the terms other than *satka*), (ii) lakes owned and managed by the king (*rājakīyat-vāpī*) and (iii) uncultivated lands to which villagers had no clear right. These lands were, in most cases, situated in the outskirts of the villages, and near neighbouring villages. This study indicated that land grants were actually distinct from village grants in the Maitraka period.

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—*MIOC* No. 43, March 1967, pp. 9-10

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V GEOGRAPHY

Agrawal, Kanhaiya Lal
DAŚĀRṆA KĀ AITIHĀSIKA BHŪGOLA (HISTORICAL GEOGRAPHY OF DAŚĀRṆA)

Mention of Daśārṇa is not found anywhere before the Maurya period. Kauṭilya mentions it in his *Arthaśāstra* as famous for elephants of a mediocre class. In the *Rāmāyaṇa*, Sugrīva is said to have sent his soldiers to Daśārṇa in search of Sītā. In the *Mahābhārata*, Daśārṇa is mentioned in several *parvans*. According to Pargiter, the Dāśārṇas sided with the Pāṇḍavas in the *Mahābhārata* war.

Dāśārṇas are mentioned in the Purāṇas alongwith Māladas, Kāruṣas, Mekalas, Utkalas, Bhojas and Kaiṣkindhakas. The *Mahāvastu* mentions Daśārṇa among the 16 *janapadas* of Jambudvīpa, and the Jaina literature includes it in twenty-five and a half *Āryadeśas*. Kālidāsa has given a beautiful description of Daśārṇa in his *Meghadūta*. The Prakrit *Dvyāśraya-kāvya* speaks of the killing of several generals and soldiers of Daśārṇa by the army of the Cālukya king Kumārapāla. Nayacandra writes in his *Rambhāmañjarī* that Daśārṇa was conquered by the Gāhaḍavāla king Govindacandra at the time of the birth of his grandson. In the *Periplus*, this country is said to be famous for its ivory.

Daśārṇa was situated in the vicinity of Vidiśā and was named after the river of the same name (mod. Dhasān) which flowed through that region. There was another country of the same name in Bhārata which may be identified with modern Hariyāṇā.

According to a Jaina tradition, there was a mountain called Daśārṇakūṭa or Gajāgrapādagiri to the north-east of Daśārṇa where, according to the *Āvaśyakacūrṇi*, the king Daśārṇabhadra was initiated by Mahāvīra.

Daśārṇa (mod. Dhasān) is the main stream of this region. Other streams, that flowed through this *janapada*, were Vetravatī, Bedsā, Veṇarā, Vipāśā, Jambulā and Śunī. The names of most of them are mentioned in the Purāṇas.

Among the ancient cities of this region may be mentioned Vidiśā, Vaiśyanagara, Ajrikina (mod. Eran), Eraka or Erakaccha, Bhāṇapura, Nandapura and Vasuhāṭika.

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In the *Mahābhārata* age, Śikhaṇḍin, the son of the king of Drupada, was married to the daughter of Hiraṇyavarman, the king of Daśārṇa. The *Mahābhārata* makes mention of three kings Hiraṇyavarman, Kṣatradeva and Citrāṅgada, but the order of their succession is not known. According to Pargiter, they belonged to the Yādava race.

—*BAIHA* No. 1, 1967, pp. 101-14

Ansari, Hasan Nishat

HISTORICAL GEOGRAPHY OF BIHAR ON THE EVE OF THE EARLY TURKISH INVASIONS

The first mention of Bihar as a province occurs in *Tabaqāt-i-Nāsirī*. The Turko-Muslim invaders called it by the name of Bihar on account of a large number of *vihāras* in the neighbourhood of Odantapurī. The expression Bihar during the pre-Muslim and the Mamluk, the Khilji and the Tuqhluq periods did not include Tirhut and applied strictly to the territories included in the southern portion of the present day Bihar. There is some literary and epigraphic evidence which helps us to form a rough idea of its geographical history. The biography of the Tibetan monk Dharmasvāmin (A.D. 1234–1236) mentions Magadha and Tirhut separatly, indicating that the territories covered by modern Bihar were divided into two geographical units of which Tirhut was ruled by Rāmasiṁha from the city of Pa-ta (identical with Simraongrah), and Magadha, with its capital at Vajrāsana, was governed by Buddhasena. The Turks had a fairly good knowledge of its geography and all the Persian sources treat them separately. The river Gaṅgā separated Tirhut from Magadha and formed the northern boundary of Magadha. The inscriptional evidences show that there were minor rulers or chiefs, and there was no paramount king ruling over Magadha. Tārānātha, a later source, includes Nālandā, Odantapurī and Vikramaśīla (Bhagalpur) in Magadha area. Perhaps Magadha or Bihar consisted of the portions of modern districts of Patna, South Monghyr, Bhagalpur, Shahabad, Gaya, Hazaribagh and parts of Palamau. Mithilā or Tirhut extended from the Kosī to the Gaṇḍak, and from the Gaṅgā to the hills of Nepal. From some ancient and later Sanskrit texts, it appears that in the pre-Muslim period Mithilā, Videha or Tīrabhukti (Tirhut) was bounded on the west by Gaṇḍak, on the east by Kosī and on the south by Gaṅgā and the strip of Nepal Terāī. It comprised the modern districts of Muzaffarpur, Darbhanga, Champaran, North Monghyr, Saharsa and parts of Purnea and some tracts of land in the Nepal Terāī.

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—*JBRSP* Vol. XLIX Pts. 1–4, January–December 1963, pp. 253-59

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Handa, Devendra
IDENTIFICATION OF ĀSANDĪVAT

Āsandīvat has been wrongly identified with Hastināpura without any evidence, probably owing to a confusion between the two Janamejaya Pārīkṣits, one ancestor and the other descendant of the Pāṇḍavas who performed the *Sarpa-yāga* (Snake-sacrifice) and ruled from Hastināpura.

Hastināpura was founded by king Hastin who was an ancestor of Janamejaya Pārīkṣit I, and must have been an important town during his time. Had it been his capital, how is it that it has been referred to as Āsandīvat and not by its much more popular name Hastināpura ? Again, nowhere in the *Mahābhārata* and the Purāṇas, Āsandīvat occurs as another name of Hastināpura among the several other names by which that place was known. Moreover, Āsandīvat was one of the five villages demanded by Yudhiṣṭhira from king Duryodhana who was ruling from Hastināpura as his capital. Had Āsandīvat been another name of Hastināpura, how is it possible that Yudhiṣṭhira could demand the very capital city from Duryodhana ? Pāṇini mentions the two names distinctly without giving any clue for their identification. *Kāśikā's* identification of Āsandīvat with Ahisthala, place of snake-sacrifice, is also based upon the confusion between the two Pārīkṣits. Possibly, Ahisthala is modern Aithal on Laksar-Hardwar railway line.

The author of the article identifies Āsandīvat with modern Asandh on the bank of river Chitang (ancient Dṛṣadvatī), 32 kilometres S-W of Karnal. On archaeological grounds, too, the find here of Painted Grey Ware, which is associated with Vedic Aryans, confirms this identification.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 278–81

Handa, Devendra
PEHOA—THE ANCIENT PṚTHŪDAKA

Pehoa, in the Karnal District of Haryana, represents the ancient site of Pṛthūdaka. Traditionally founded by king Pṛthu, it was regarded as a great *tīrtha*, and a number of sacred *tīrthas*, situated in and around Pṛthūdaka, are described in the *Mahābhārata* and the Purāṇas.

The antiquity and importance of Pṛthūdaka indicated by literary tradition is vouched for by archaeological evidence also. There are many an old mound situated in and around it. It has yielded Painted Grey Ware which takes its antiquity to *circa* 1000–800 B.C. The town continued to enjoy importance in later times also, as is suggested by the discovery of the terracotta reliefs of the Gupta period and large-sized old bricks and the undated inscription of the Pratihāra emperor Mahendrapāla I.

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The Garibnath Temple inscription, dated Sam. 276 (A.D. 882) informs us that at Pehoa existed a temple dedicated to Yajña-Varāha and that a horse-fair was held here annually. A number of medieval sculptures of Brāhmaṇical deities have also been found. The old temples of Pehoa were destroyed by the Muslims and the temples now existing were constructed by the Marathas when they held sway over this region before the English occupied it.

—*Pur.* Vol. IX No. 2, July 1967, pp. 297–306

Kagawa, T.

SUVAṆṆABHŪMI NI TSUITE (ON THE SUVAṆṆABHŪMI)

W. Geiger thought Suvaṇṇabhūmi was an area in Indian inland, but in texts it seems to have been over the sea. Ananda K. Coomaraswamy regarded it as Sumatra, but this island may rather correspond to Suvaṇṇadvīpa, and not to Suvaṇṇabhūmi. As Niharranjan Ray says, Suvaṇṇabhūmi may be identified with Thaton or a seaside area of Lower Burma.

The *Sāsanavaṁsa* says that Suvaṇṇabhūmi is Sudhammapura (Thaton), which is in Rāmañña country. According to the *Cūlavaṁsa*, this country was the land of the Pagan Dynasty, and its capital city was Pagan. It may be said that in the 11th century A.D. Suvaṇṇabhūmi had become a local city, and that it was ruined by the attack of king Anoratha.

In the *Jiu-t'ang-shu* (Old Documents of the Tang Dynasty), ancient Burma is recorded as Piao, which is present Primyu or Tharikattaya, which is Śrīkṣetra in Sanskrit and is transliterated as Shi-li-cha-zui-luo by Xuan-zang and Yi-jing in their books. In the *Hou-han-shu* (Documents of Hou-han Dynasty), Burma is called Tan. Dr. Sugimoto says this Tan may be for tra of Śrīkṣetra, but this Tan rather seems to be for ton of Thaton, which is a Mon word meaning 'gold land', *i.e.*, Suvaṇṇabhūmi.

Tan country is much older than Piao country, and cannot be exactly equal to the latter in its territory. It can be identified with ancient sea-port Thaton, which is the Suvaṇṇabhūmi, where Soṇa and Uttara were sent before the Christian Era, as the *Dīpavaṁsa* says.

—*JIBS* Vol. XV No. 1, 1966, pp. 192–3

Pathak, Vishuddhanand

A NOTE ON THE IDENTIFICATION OF 'FIVE INDIES' OF YUAN CHWANG

Referring to the conquests of Harsavardhana, Yuan Chwang says that he had brought the 'Five Indies' under allegiance. This has generally

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been taken by historians to refer to Harṣa's actual conquest and, since it is known that the Deccan under the Cālukya king Pulakeśin II had not submitted to him, but rather had inflicted a defeat on him, it must be assumed that the Five Indies subdued by Harṣavardhana-Śīlāditya refer to North India. Accordingly, Smith's identification of the 'Five Indies' with the Sārasvata (the Panjab), Kānyakubja (Kanauj), Gauḍa (Bengal), Mithilā (Darbhanga) and Utkala (Orissa) has been generally accepted by scholars. The areas demarcated in this identification are the traditional territorial centres of the five main branches of the North Indian Brāhmaṇas, collectively known as the Pañcagauḍas, as distinguished from the South Indian Brāhmaṇas called Pañcadrāviḍas.

The evidence of Yuan Chwang itself, however, does not warrant this identification. He mapped off the whole of India into five great divisions called, respectively, North, East, West, Central and South Yin-tu. There can be no doubt that by 'Five Indies' Yuan Chwang meant the whole of India and not its northern portions alone. His Five Indies corresponded to the five great traditional subdivisions of India often referred to in Indian literature as Uttarāpatha, Dakṣiṇāpatha, Prācī, Pratīcī and Madhyadeśa. The identification of the Five Indies with the Pañcagauḍas is, thus, erroneous.

In the light of the above fact, Yuan Chwang's statement that Harṣavardhana subdued the Five Indies is in no way different from the description of the conventional *digvijaya* often resorted to by court poets for eulogising their royal patrons and as such it has no historical value whatsoever.

—*JIH* Vol. XLV Pt. I, April 1967, pp. 255–59

Singh, Madan Mohan

A NOTE ON THE TOPOGRAPHY OF ANCIENT RĀJAGṚHA

Rājagṛha (mod. Rajgir), the ancient capital of Magadha, is situated in the south-eastern corner of the Patna district. It was known from time to time by several names. It was called Girivraja, 'enclosure of hills' because of its topographical situation of being surrounded by hills. The *Rāmāyaṇa* calls it Vasumatī after the king Vasu, described as the founder of the city. The *Mañjuśrīmūlakalpa* calls it Kuśāpura from the excellent growth of *Kuśa* grass. As the capital of Magadha, it was known as Magadhapura. The name Bṛhadrathapura is derived from the king Bṛhadratha who resided there. The other names were Kṣitipratiṣṭha, Caṇakapura and Ṛṣabhapura.

Rājagṛha had a peculiar geographical situation which had added to its beauty. Yuan Chwang describes it as the centre of Magadha, its old

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capital, the mountain city, having high hills forming its outer walls. According to one list of the *Mahābhārata*, the five hills surrounding Girivraja were Vaihāra, Varāha, Ṛṣabha, Ṛṣigiri and Caityaka. Modern names of the hills around Rajgir are Vaibhāra, Vipula, Ratna, Chhaṭṭhā, Śaila, Udaya and Sonā. The Chinese pilgrim says that there had been 500 springs among which were several cold and some tepid. Buddhaghoṣa associates hot springs with Mt. Vaibhāra.

Rājagṛha was beautified by several delightful spots and parks such as Veṇuvana, Gijjhakūṭa, Moranivāpa, Pavārikāmra-vana, *etc.* The Buddha also lived in most of these spots. At that time, Rājagṛha was called Girivraja of Magadha as distinguished from Girivraja of the Kekayas. Hiuen T'sang records two traditions about the building of New Rājagṛha --one by Bimbisāra, and the other by Ajātaśatru, the latter being unacceptable, because that king is known for the fortification of Pāṭaliputra. It is suggested that no New Rājagṛha was built and that New Rājagṛha is nothing but Pāṭaliputra or the 'Palace area', according to B.C. Law. Buddhist literature describes Mahāgovinda as the architect who planned Rājagṛha and other cities of Northern India. Probably, the inner city was palace area. According to Buddhaghoṣa, Rājagṛha had 32 main and 64 minor gates. But in fact, there were four main gates as suggested by various sources. The ruins show that the city was protected by a strong rampart, with a circuit of about thirty-three miles.

—*JBRSP* Vol. L Pts. 1-4, January–December 1964, pp. 23–26

Sinha, Chitia Ranjan Prasad
BUXAR IN ARCHAEOLOGICAL RERSPECTIVES

Buxar, on the southern bank of Gangā, is a very important religious and historical place. It is said to have been the home of many of the authors of the Vedic hymns and was originally called *Veda-garbha, i.e.*, the womb or the origin of the Vedas. There are many traditional stories regarding the origin of the name of Buxar. It is an old Brahmanical site of hoary antiquity, having several old tanks and *kuṇḍas* around it which are attributed to different sages and holy men.

The ancient site of Buxar is about half a mile in length and is faull of numerous mounds of different sizes. About the middle of this century, a hoard of 402 copper coins of the Kuṣāṇa kings Wima Kadphises, Kaniṣka and Huviṣka was discovered from this place throwing important light on an obscure chapter of Indian history. In 1927, remains of the Mauryan period and Chalcolithic culture were discovered at depths of 35 and 52 ft., respectively.

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Khākī Bābā, a local ascetic, while digging the foundations of his *āśrama*, came across a burnt-brick wall of Mauryan period which he has preserved inside a newly built chamber in which some sacrificial pits are also seen at places. A large number of Mauryan and Śuṅga terracottas have also been picked up from that unauthorized digging. Animal-figurines of horses, elephants, *etc.*, are more numerous than human figurines. Completely baked terra-cotta balls of different sizes were perhaps used for war purposes. Among the potteries, the abundant quantities of N. B. P. sherds, found up to the depth of 35 ft. below present ground level, show that the portion up to that depth was inhabited by persons of the 6th century B.C. and below them was some earlier culture. Some stone sculptures found there indicate that the site was in occupation during the reign of the Pālas.

—*JBRSP* Vol. XLIX Pts. 1–4, January-December 1963, pp. 107–10

Sircar, D. C.

COSMOGRAPHY AND GEOGRAPHY IN EARLY INDIAN LITERATURE

In the *Ṛgveda*, the universe is conceived as consisting of earth and the sky, or the earth, the air and the sky, each of the latter there having three parts. The conception of three earths and of the highest earth is based on the belief about the existence of nether world.

The earth and the sky were sometimes conceived as circular or like two great bowls turned towards each other. According to the *Nāsadīya-sūkta*, all was void and nothing existed at the beginning; the undifferentiated waters were enveloped in darkness and space; heat produced the one primordial substance; then arose desire, the first seed of mind. This is the bond between the existent and the non-existent, and the gods came into being by this emanation.

The starting point of these speculations is either Prajāpati desiring offspring and creating, or the primeval waters, on which floated the cosmic golden egg whence the spirit desiring and creating the universe is produced —a combination of the theory of evolution with that of creation. Raising of the earth from the primeval waters by a boar was conceived at a later period and developed into the *Varāha avatāra* of Viṣṇu.

It is difficult to say whether the *Ṛgvedic* Āryans had any definite knowledge of the planets, though in the later strata of the *Ṛgveda*, Soma is said to rest on the lap of the *nakṣatras*, probably meaning lunar mansions.

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The *Ṛgveda* generally mentions tribes or clans and not geographical areas particularly. But the *sapta-saindhavah* was the designation of a country

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comprising the valleys of five Panjab streams with the Indus and Sarasvatī (or Kabul or Oxus). The knowledge of the eastern (Bay of Bengal) and the western (Arabian) sea is also exhibited. The division of the country into zones, *i.e.*, one in the central area and the others on its borders developed in the later Vedic ages. In the Brāhmaṇas, we find mention of the Kuru, Pañcāla, Kośala, Videha, Madhyadeśa, *etc.* An interesting geographical name is Kurukṣetra which is mentioned in the later Vedic texts as a particularly sacred territory. It was the country watered by the Sarasvatī, Dṛṣadvatī and Āpyā.

The conception of the *Cakravarti-kṣetra* fully developed in the post-Vedic age, apparently after the growth of the first historical empire of India under the Baimbisāras, the Śaiśunāgas, the Nandas and the Mauryas.

Among the mountains, we find the mention of Himavat, Mūjavat, Trikakud (modern Trikoṭa), Krauñca, Mahāmeru and Maināka, all of them to be located in or about the Himālaya region. The mountain on which Manu's vessel rested in the Deluge legend is called 'Manu's *Avarsarpaṇa*' in the *Śataptha Brāhmaṇa.*

The *Ṛgvedic* Aryans regarded some of the rivers like Sarasvatī as divinities. The eulogy of rivers contains the names of Sindhu, Gaṅgā, Yamunā, Sarasvatī, Śutudrī, Paruṣṇī, Asiknī, Marudvṛdhā, Vitastā, Suṣomā Krumu, Kubhā, *etc.* According to some, the names Ṛjitī, Enī, Ruṣatī, Citrā, *etc.*, occur in stanzas 7–8 of the *Nadī-sūkta.*

In other Vedic works occur the names of Revā, Vāraṇāvatī, Sadānīrā and Sudāman.

The *Ṛgveda* mentions a number of peoples whose territories were apparently known after their names. Among the various tribes, we find the mention of Aja, Anu, Kīkaṭa, Kuru, Krivi, Gandhārī, Cedi, Turvaśa, Druhya, Paktha, Paṇi, Puru, Bharata, Matsya, Yadu, *etc.* Besides these, the ancient hero Ikṣvāku is known from the *Ṛgveda* and *Atharvaveda.* From other Vedic works, we know the names of the peoples like Aṅga, Andhra, Ambaṣṭha, Uśīnara, Kamboja, Kāśi, Kirāta, Niṣidha, Pañcāla, Bahlīka, Madra, Vaṅga, Videgha, *etc.* The Kurus and the Madras had northern (*uttara-*) branches located beyond the Himavat.

Of the villages, townships, *etc.*, mentioned in the later Saṁhitās and Brāhmaṇas, reference may be made to Kāmpila, Kārapacava, Kārotī Nādapit, Plakṣa-prasravaṇa, Maṣṇāra, Munimaraṇa, Raikvaparṇa, Ṛohitakakūla, Sācīguṇa, *etc.* Maru was the desert in the vicinity of Kurukṣetra.

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Sohoni, S. V.
GEOGRAPHICAL MISCELLANEA

The information covering the Vindhya range, the Prasravaṇa mountain and the Bay of Bengal or *Sāgara* given by the *tāpasī*, Svayamprabhā, to Hanumān during his search for the abducted Sītā, is recorded in the *Rāmāyaṇa* (*Kiṣ.* 52.31–32) of Vālmīki in a language that seems to refer to a sketch drawn on the ground—each geographical feature being pointed out separately.

Yavakoṭi was the fourth cardinal town in a region east of India, according to ancient astronomical works. Now, *yava* means 'barley', which is called *mai* in the Chinese language. There are many places in China bearing the name *Mai*. Prof. Tan Yun-Shah of Śāntiniketana presumes that Mai-Chin-Shan may be identified with Yavakoṭi, because it was referred to in the Chinese works as 'looking like a heap af barley or wheat' and having on its precipitous cliffs 'images of Lord Buddha and thousands of shrines'.

Kālidāsa has referred to Puṣpapura, which was the capital of Magadha, in his *Raghuvaṁśa* (Vi. 24). It is commonly assumed that Kālidāsa's reference is to Pāṭaliputra Objection to this identification is that in the relevant period of which Kālidāsa is speaking, Rājagṛha was the capital of Magadha, and not Pāṭaliputra, a fact which could not have been unknown to Kālidāsa. Secondly, the basic fact of Pāṭaliputra's location on the bank of the Gaṅgā is not mentioned by him. Therefore, either Kālidāsa committed an anachronism or this identification with Pāṭaliputra is wrong and he had intended a reference to Rājagṛha itself. But, there are difficulties in equating Puṣpapura with Rājagṛha. This obviously deliberate error on Kālidāsa's part cannot be explained away by saying that he was keen to refer to Pātaliputra out of his great regard for the Gupta emperor Candragupta II, the contemporary ruler of Magadha.

According to the author, stanza 36 of the *Pṛthivī-sūkta* of the *Atharvaveda* (XII.I) is the source of Kālidāsa's *Ṛtusaṁhāra*, since the hope expressed in that stanza is precisely that voiced in the concluding verses of each chapter of the 'Cycle of Seasons'.

—*JBRSP* Vol. XLIX Pts. 1–4, January–December 1963, pp. 261–64

Subrahmanya Adyer, K. V.
THE DATE OF FOUNDATION OF UTTARAMERU-CATURVEDI-MAṄGALAM

The author has made an attempt to establish the date of the foundation of Uttarameru-Caturvedimaṅgalam, the name given to Uttaramallur.

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The texts of the inscriptions of Uttaramallur are about ninety-two and all of them are in Tamil except one which is in Sanskrit written in Grantha characters of about the 8th century A.D. With the help of some of these inscriptions, the writer tries to prove that the foundation of Uttarameru—Caturvedimaṅgalam must be ascribed to the time of Nandivarman II Pallavamalla, the first king of the second dynasty of the Pallavas. The author also observes that, besides the two temples, Vaikuṇṭha Perumal and Sundarvardha Perumal, which were built at the time of Nandivarman II Pallavamalla Parameśvara, there were other early temples, *viz.*, Tiruppulivanattu-Mahādeva and Brahmeśvara Mahādeva situated on the north-east side of Uttarameru-Caturvedimaṅgalam.

—*QJMS* Vol. LV No. 2, July 1964, pp. 57–61

Tamaskar, B.G.

GEOGRAPHICAL DATA IN THE JĀTAKA TALES

The geographical data embodied in the Jātakas have been classified by the author into eleven parts. In the first part, he has discussed the kingdoms in India. The reference to four continents with seas and mountains in the Jātakas points to the conclusion that the contemporary Indians had at least a faint idea of the lands beyond their own borders. In the second part, the writer deals with the mountains, plateaus and hills; in the third one, he presents other minor features as referred to in the Jātaka tales like ponds, tanks, lakes, *etc.* In the fourth part, descriptions of the rivers like Gaṅgā. Narmadā. Nirañjanā, Kalyānī and Airavatī has been given. The scattered notices of weather and climatic conditions, which serve to reveal the regional differentiations and seasonal and periodic variations have been discussed in the fifth part. While dealing with the flora and fauna in the sixth part, the author observes that the vegetation and forests covered far more extensive tracts during that period than those in the later periods in Indian history. He enumerates the crops with their areal distribution in the seventh part, whereas the animal rearing has been discussed in the eighth one. After discussing the agricultural products and animal rearing activities, the writer takes note of food-stuffs mentioned in the tales in his ninth part. In the tenth part, he deals with mining, industries, handicrafts, trading, *etc.* In the last part, he discusses human settlements and dwellings both in the rural and urban areas.

—*QRHS* Vol. VII No. 2, 1967-68, pp. 99–113

Upasak, C.S.

THE LOCATION OF ĀḶAVĪ

Neither Bimbisāra nor Ajātaśatru could annex the territory of Kāsīgāma and they remained content with its revenue alone, the reason

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being that there was a small buffer state called Āḷavī in between Kāsīgāma (Kosala) and Magadha. The town Āḷavī, its capital, was situated near the bank of Gaṅgā. The Buddha stayed several times in Āḷavī at the Aggalava shrine.

The *Cullavagga* mentions Āḷavī as lying between Sāvatthi and Rājagaha. Āḷavī was 30 *yojanas* from Sāvatthi and probably 12 *yojanas* from Vārāṇasī. The distance between Sāvatthi and Rājagaha was 45 *yojanas*. Fa-Hien, who visited the place, makes it 8 *yojanas* to the east of Kośāmbī which seems to be a rough calculation. Yuan-Chwang places the Chan-chu country, which H.C. Ray Chaudhuri believes to be identical with Āḷavī, 300 *li* to the east of Vārāṇasī, following the course of Gaṅgā.

Many scholars have tried to locate the site of Āḷavī at different places. It has been identified with Newalor, 19 miles SE of Kanauj (Cunningham and Hoernle), with Airwa, 27 miles NE of Etawah (N.L. Dey), as lying somewhere in Pañcāla (Rahul Sankrityayana and Bharat Singh Upadhyaya).

As mentioned above, it should stand somehwere about 12 *yojanas* (84 miles) east of Vārāṇasī, and about 15 *yojanas* (105 miles) west of Rājagaha beyond the river Sona, and should be on the bank of Gaṅgā. According to the writer of this article, modern Ārā in Bihar State may correspond to Āḷavī. Its distance from Vārāṇasī and Rājagaha is almost the same as found in the texts. Philologically, the name Ārā is plausibly survival of the ancient Āḷavī. The modern town is not far away from Gaṅgā. The identification is further confirmed by the reference to Āḷavī as Vāḷavī in the Deo-Barnārk inscription of Jīvitagupta. The Vāḷavī district or *viṣayika* was the present Arrah (Shahabad) district and *Nagarabhukti* corresponds to Bihar State.

—*JBRSP* Vol. XLIX Pts. 1–4, January-December 1963, pp. 119–24

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VI HISTORY

THE ŚĀLIVĀHANA KINGS AND THE ŚAKA ERA

The Śaka era of 78 A.D. is first cited as *Śālivāhana-Śaka* by Jinaprabhasūri in A.D. 1262. He could hardly have had, after a lapse of 1000 years or more, any special source of information that it was the era of those kings.

The author believes that both the Vikrama and Śālivāhana-Śaka eras were initiated by Kṣatrapa invaders. He thinks that, in the wake of Alexander's invasion, the Indian Calendar based on the *Nakṣatras* from the Vedic times was changed and switched over to the Greek Calendar based on *Rāśis*, months and days in the north. There the Vikrama era was accordingly introduced. But, another variation in the south brought the Śaka era into existence. It was Yavana and Śaka rulers, rather than native kings, who introduced these eras. But the author also considers the possibility of the Śaka era having been introduced by the Sātavāhanas. In that case, he thinks it was Hāla-Śālivāhana who did it.

—*MR* Vol. CXXI No. 3, March 1967, pp. 205–14

Bajpai, K. D.

NEW LIGHT ON THE ŚAKAS OF MALWA

Jaina sources allude to the advent of the Śakas in western Malwa from Seistan via Sind and Kathiawar. After the fall of the Maurya empire, a branch of Śakas may have penetrated into Malwa about the middle of the 2nd century B.C. after establishing their hegemony in Saurāṣṭra and Gujarat.

Recent discovery of some copper coins from Ujjain and Vidiśā bearing in Aśokan Brāhmī the names of Hamugama, Valāka, Dāsa, Mahu and Saüma, shows that they can easily be assigned to dates between 200 and 100 B.C., in any case, not later than 50 B.C.

A comparison of these names with those of the Śaka chiefs Hagāmaṣa, Hagāna. Ghaṭāka, Hayüara, *etc.*, known from Mathura inscriptions and coins, indicates that these five rulers were Scythians, the predecessors of the Kṣaharātas and Kṣatrapas who ruled over Malwa.

Thus, the Jaina tradition in the *Kālakācāryakathānaka* and other works mentioning a Śaka invasion of Ujjain during the time of Gardabhilla

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cannot be lightly set aside in view of the positive proof afforded by these coins. It seems to have some bearing on the Mālava-Vikrama era of 57 B.C.

Recent excavations at Eraṇ have brought to light a sealing bearing the Brāhmī inscription *Rājña Īśvaramitraputrasya rājño Siṁha-ṣrīsenasya.* These two rulers Īśvaramitra and his son Siṁhaśrīsena (or Siṁhasena) seem to have ruled over Eraṇ region about the end of the 4th century. Siṁhaśrīsena can be identified with Svāmi-Siṁhasena, who is known from his coins to have ruled up to about 384 A.D. His father Īśvaramitra was probably the Śaka chief who humiliated Rāmagupta some time between 375 and 380 A.D.

The aforesaid coins offer an interesting clue to the Rājasthan-Mālava coinage of similar character bearing names like Mapayana, Majupa, Mapojaya, Gajava, *etc.* They were probably Śaka chiefs who may be assigned to the period between the later half of the Ist and first half of the 3rd century A.D. on paleographical ground. After the defeat of the Śakas in the Ist century B.C., they might have re-asserted themselves in the beginning of the 2nd century A.D. on finding a congenial atmosphere. They may have achieved victory over the Mālavas even before the time of Uṣavadāta.

—*BAIHA* No. 1, 1967, pp. 7–11

Bajpai, K. D.

THE PROBLEM OF PUṢYAMITRAS

Puṣyamitra Śuṅga initiated four branches of kings. They, respectively, ruled at (1) Pañcāla with capital at Ahicchatrā, (2) Sūrasena with capital at Mathurā, (3) Kosala with capital at Ayodhyā and (4) Vatsa with capital at Kauśāmbī.

From numismatic and epigraphic sources it appears that these branches had cordial relations among them. A coin from Kauśāmbī bears the name Śuṅgavarmā in Aśokan Brāhmī and has the figure of a horse before a *yūpa*. He was probably a descendant of Puṣyamitra who ruled over Vatsa *Janapada* in the early second half of the 2nd century B.C.

The Āryāvarta campaign of Samudragupta gave a death-blow to the Śuṅga-Mitra rule, and the chiefs of the royal houses probably took refuge in the dense forest (Amarakaṇṭaka) near the sources of the Narmadā. They and their descendants did not forget the humiliation of their defeat, and finding an opportune time during the last days of Kumāragupta I, when there was an on-rush of the Huṇas from the north-west and the Gupta family was torn by dissensions, gathered their forces somewhere

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near Kauśāmbī to challenge the Guptas. The Bhitari Pillar of Skandagupta makes a reference to the fallen fortunes of the (Gupta) family and the serious danger posed by the enemies particularly these Śuṅga-Mitras called Puṣyamitras.

—*BAIHA* No. 1, 1967, pp. 13-19

Bajpai, K.D.

SOME PROBLEMS OF ANCIENT INDIAN HISTORY *C.* 200 B.C.–600 A.D.)

During the first five centuries (200 B.C.—300 A.D.), India was divided into several independent principalities, both monarchical and republican. There were also incursions of several foreign powers like the Greeks, Scythians, Parthians and Kuṣāṇas. The native powers had to struggle hard with the foreign powers and eventually succeeded in doing away with alien supremacy.

In the light of the new evidence, as a result of excavations and explorations, the following facts are established :

1. Eastern Malwa and Telingana had become independent soon after Aśoka's death, as is revealed by the discovery of the names of two kings Indragupta and Śivagupta at Eraṇ and Vidiśā, and the find of several coins with the legend *rājño sātavāhanasa* from Telingana and Nevāsā excavations.

2. The Śakas seem to have occupied western Malwa and the neighbouring regions in the 2nd and Ist centuries B.C. This became evident from the copper coin bearing, in Maurya Brāhmī, the names of five rulers, *viz.*, Humugama, Valāka, Mahu, Dāsa and Saüma found at Ujjain and the region around.

3. The recent find of an inscribed clay sealing from Eraṇ, with the names of Kṣatrapa Siṁhasena and his father Īśvaramitra, along with about two dozen coin-moulds of western Kṣatrapas, indicates their hold in eastern Malwa before the time of Samudragupta.

4. In view of quite a large number of coins of the Mitra rulers of Pañcāla, Mathurā, Ayodhyā and Kauśāmbī, it has to be considered whether these four houses, alongwith the Mitra house at Vidiśā, were related to each other, keeping also in view the coin of Śuṅgavarmā, a seal of Dhanabhūti and coins of Aṅgarāja, all from Kauśāmbī.

5. A large number of coins of Bahasatimita of Kauśāmbī raises the question of his identification with Bahasatimita of Hāthīgumphā inscription and probability of his being the ruler of the Magadha region also.

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6. The Āryāvarta campaigns of Samudragupta have to be set in a correct geographical sequence by determining the exact locations of tribes like the Kākas, Kharaparikas, *etc.*

7. Historicity of Rāmagupta, the elder brother of Candragupta II, has become certain in view of a very large number of coins of several types bearing his name in Gupta Brāhmī.

8. The Puṣyamitras of the Bhitari Inscription were somehow connected with Senāpati Puṣyamitra Śuṅga.

—*BAIHA* No. 1, 1967, pp. 1–6

Bivar, A.D.H.

INDO-BACTRIAN PROBLEMS

The author thinks that while studying Indo-Bactrian coinage, the monograms and die-links should also be taken into consideration.

—*NC* (Series VII) Vol. V, 1965, pp. 69–108

Chaitanya, Krishna

AL-BIRUNI : A PIONEER OF THE INDIAN SYNTHESIS

Al-Biruni admits that the enlightened view among the Hindus does not regard the attainment of paradise as any special gain, since absorption in its delights tends to divert the soul from the absolute. Here he finds remarkable affinity between the Hindu belief and the teaching of the Sūfīs. He follows the comparative method throughout, and the similarity between the mysticisms of the Vedānta, of the Sūfīs and of the Neo-Platonists is clearly brought out by him with penetrating insight.

Al-Biruni's assimilative genius is evident from his translation of Islamic doctrines into Sanskrit, *e.g.*, 'there is no god but God', he translates as *avyaktam ekam.*

Al-Biruni enriched Sanskrit by translating into that language Euclid's work on geometry and Ptolemy's work on astronomy. Likewise, he enriched the Arabic heritage by translating Patañjali's *Yogasūtras*, Sāṁkhya doctrine and Varāhamihira's work on astronomy.

—*IAC* Vol. XVI No. 3, July 1967, pp. 155–59

Chattopadhyaya, Aparna

AŚOKA MAURYA AS A HINDU MONARCH

Aśoka has been described as combining in himself monkish piety with kingly wisdom; but in none of his edicts we find him teaching or

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preaching Buddhistic principles. He neither abolished capital punishment nor abolished or relaxed the severe Maurya penal code. As an ideal Hindu monarch, he did not dispense with the existing laws of the country.

Hunting being one of the vices for a king, according to Kauṭilya, Manu, the *Kāmandakīya Nītisāra* and the *Mahābhārata*, Aśoka gave up going on hunting. His love for the animal world is in perfect conformity with the ideal of *sarvabhūtānukampā* set before a Hindu monarch in the *Mahābhārata*.

Aśoka's teachings are in conformity with principles of good conduct on which great emphasis is laid in Hindu Dharmaśāstras.

—*PB* Vol. LXXII No. 10, October 1967, pp. 431–37

Chowdhury, Binayendra
DATE OF BUDDHA-WORSHIP

Discovery of the relics of Sāriputra and Maudgalyāyana from Sanchi testifies to the fact that the enshrinement of relics as sacred object was taken up by the Buddhist devotees and literary references in some of the very old texts show that the tendency to worship the Buddha was in force even during his life time, but could not flourish due to his strictness about it. It is quite probable that it came in vogue very soon after his demise.

Absence of representation of the Buddha in human form in the early Buddhist art of 300 B.C.—50 A.D. shows that image-worship did not prevail in that period, though the attitude of laymen in the reliefs testifies to the wide prevalence of worshipping and glorifying the Buddha-symbols and Aśoka's visit to Lumbinī and Bodhgayā shows that this form of the Buddha worship was prevalent amongst the Buddhists in pre-Aśokan days.

—*MBo.* Vol. LXXV No. 7, July 1967, pp. 243–45

Diksit, Durga Prasad
BĀDĀMĪ KE CĀLUKYA NAREŚA AURA JAINA DHARMA (THE CĀLUKYA KINGS OF BĀDĀMĪ AND JAINA DHARMA)

Though the Cālukya kings were personally the followers of *Śaiva* or *Vaiṣṇava* faiths, they did not force any one to adopt their religion. The fact that many members of that family gave donations to Jaina temples, institutions and religious bodies is a living proof of their impartiality in the matter of religion. Nearly a dozen inscriptions of these rulers purport to lay down something or the other connected with Jaina Dharma.

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The Devagaṇa branch of the Jaina *Mūlasaṅgha* tradition received ample support from them.

—*Ane.* Vol. XX No. 3, August 1967, pp. 126–27

Gupta, Sundarlal

SARASVATĪ : JĪVANA-KĀLA DIGDARŚANA (SARASVATĪ : A SURVEY OF ITS LIFE TIME)

The reasons for the drying up of the river Sarasvatī are : (1) elimination of forest in Rajasthan by the Aryans, (2) change in the climatic conditions, (3) stoppage of the Gulf of Kutch because of the overflow of silt brought by rivers and (4) gradual expansion of the desert in Rajasthan. The river dried up in the southern course sometime between the Ist and the 5th century A.D. Theories about its drying up in the 11th-12th century A.D. suggested by Krishnan, Tod and Vats are not correct, for Varāhamihira, who lived in the 6th century A.D. himself mentions the dried up condition of this river.

—*Sap.* Vol. XIV No. 6, June 1967, pp. 49–59

Jayaswal, Prashant Kumar

AN OBSERVATION ON THE ORIGIN OF THE MAITRAKAS OF VALABHĪ

The main consideration that led the earlier scholars into regarding the Maitrakas as foreigners was their supposed connection with the Mihir and their predilection for the sun worship. While, of course, both Mitra and Mihir are synonyms for the 'Sun', the derivative Maitraka is never used in Sanskrit literature in the sense of sun-worshipper. Neither Bhaṭārka nor any of his immediate successor was a devotee of the sun. Out of the 19 Valabhī kings, only one was a sun-worshipper. Others were followers of Śaivism.

Prof. Jagannath, however, equating the designation with the word the *maitreyaka*, 'caste whose business was to praise men', concludes that Maitrakas may have been the bards of the Guptas. But Dr. Virjee, relying on their description as Kṣatriyas by Yuan-Chwang and on *Āryamañjuśrīmūlakalpa* concludes that the Maitrakas were a Kṣatriya clan of the Yādava race. This theory is supplemented by a bardic tale current in Surāṣṭra.

May be, in the 5th century A.D. the people of Surāṣṭra revolted against the rule of Cakrapālita, son of Parṇadatta the governor of Surāṣṭra under the Gupta sovereign under the leadership of Bhaṭārka. They may have revolted against the tyranny of the governor, not against

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the sovereign. For showing their loyalty probably towards the Gupta emperor, they adopted the title Maitraka, *i.e.*, 'friendly', which was later on adopted their family name. This hypothesis is also corroborated by epigraphic evidence. They led the revolt against the governor of Surāṣṭra with the help of hereditary soldiers (*maula*), mercenaries (*bhṛta*), *mitra* and guilds (*śreṇī*), but remained loyal to the Gupta sovereign whom they paid their respect by mentioning his designation *Paramabhaṭṭāraka-pādānudhyāta.*

—*JBRSP* Vol. XLIX Pts. 1-4, January–December 1963, pp. 111–18

Jhala, Shankar Singh

PRĀCĪNA BHĀRATĪYA ITIHĀSA KE SĀHITYIKA SROTA (LITERARY SOURCES OF ANCIENT INDIAN HISTORY)

The literary sources of ancient Indian history may broadly be classified under three major divisions, *viz.*, (1) Vedic literature comprising *Ṛgveda*, *Sāmaveda*, *Yajurveda* and *Atharvaveda*, (2) Brāhmaṇas, Āraṇyakas, Upaniṣads and Sūtra literature and (3) Purāṇas, *Rāmāyaṇa*, *Mahābhārata* and *Harivaṁśa.*

—*Sod. Pat.* Vol. XVIII No. 1, January 1967, pp. 82–90

Kataria, Milap Chand

RĀJĀ ŚREṆIKA YĀ BIMBISĀRA KĀ ĀYUṢYA-KĀLA (THE LENGTH OF KING ŚREṆIKA'S OR BIMBISĀRA'S LIFE)

As there is no clear mention of the span of king Śreṇika's life in the Jaina sacred texts, the writer has tried to determine it from the evidence culled from the *Uttara Purāṇa* (*UP*, about V. S. 910), *Harivaṁsa Purāṇa* (*HV*, V.S. 840) and Hariṣeṇa's *Kathā-Kośa* (*HK*, V.S. 988).

According to *UP*, Śreṇika was the son of king Kuṇika and his queen Śrīmatī Rāṇī. He was exiled by his father, and, going into another country, he married the daughter of a Brāhmaṇa and begot on her a son named Abhayakumāra. At that time, Śreṇika could not have been less than 18 years of age. Later on, Abhayakumāra helped his father in getting married to one Celaṇā. In order to have done so, he must have been an adult of at least 18 years, and his father of about 36 years. Śreṇika begot another son, named Kuṇika (after his grandfather) on Celaṇā, in his 37th year.

Celaṇā, in order to get herself married to Śreṇika, had thwarted the marriage of her elder sister Jyeṣṭhā with him. The frustrated Jyeṣṭhā go herself initiated by her maternal aunt Yaśasvatī and became a nun. The sage Sātyaki, who met her in a cave, became enamoured of her. She yielded,

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became pregnant and gave birth to an illegitimate son called Rudra. This incident could have happened at least a year after Celaṇā's marriage which brings Śreṇika to his 37th year. *HV* mentions three stages in the life of Rudra, the *Kumāra*-(after 7th year), the *Saṁyama*- (after 28th year) and the *a-saṁyama-kāla* (after 34th year).

Now, after the end of his *saṁyama-kāla*, *i.e.*, in his 35th year, Rudra repaired to Kailāsa mountain for practising penance. There he became enamoured of the eight daughters of Vidyādhara who were bathing in a lake.

In consideration for helping the Vidyādhara in recovering his kingdom from his brother, who had usurped it, Rudra was allowed to marry all the eight girls. Of these seven died one after the other, being unable to bear his vigour. Only one of them could prove equal to the ordeal, and while dallying with her, he perpetrated an *upasarga* (? attack ?) on Mahāvīra in a cremation ground where the latter was practising meditation. This sacrilege could have occurred at least in the 36th year of Rudra. It is said that Mahāvīra attained the highest knowledge (*Kevala-jñāna*) in his 42nd year. If this attainment had coincided with the *upasarga* of Rudra, then Śreṇika must have been (37+36=) 73 years of age. That means he was (73−42=) 31 years older than Mahāvīra, so that the latter was only 5 when Śreṇika was 36. As the Buddha and Mahāvīra were contemporaneous, the former, too, would have been a mere child at that time. Therefore, the question of Śreṇika being a Buddhist does not arise.

Mahāvīra's *nirvāṇa* is said to have occurred in his 72nd year, when Śreṇika would have been (72+31=) 103 years old. In the *HV*, it is stated that Śreṇika was present on the eve of the *nirvāṇa* of Mahāvīra, and died 3 years, 8 months and 16 days after that memorable event. According to these calculations, which are made on the basis of allowing minimum periods for the various events, Śreṇika died at the age of about 107.

—*Ane.* Vol. XX No. 2, June 1967, pp. 84–90

Macdowall, David W.

THE DYNASTY OF THE LATER INDO-PARTHIANS

A study of coins show that Gondophares, during the course of his long reign, made himself master of an extensive kingdom not only of Arachosia, but of Drangiana, Gandhāra and other Indus territories. After Abdagases, the dynasty lost Gandhāra to the Kusāṇas. After Pacores, they lost their influence over the province of middle and lower Indus. They continued to rule over Arachosia and Drangiana but suffered some reverse in Drangiana after the time of Sanabares I. The later kings are

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known in Arachosia alone, and seem to have had a shadowy existence ruling over a curtailed territory. But, inspite of this, their coinage continued to be the currency of Arachosia until the time of Ardamitra and the Sassanian victory.

—*NC* (Series VII) Vol. V, 1965, pp. 137-48

Malaviya, Govinda Narayana

BILHAṆA-DVĀRĀ ULLIKHITA GAṄGĀDHARA (GAṄGĀDHARA MENTIONED BY BILHAṆA)

In his *Vikramāṅkadeva-carita*, Bilhaṇa makes mention of Gaṅgādhara of eastern region whom he claims to have discomfited in a poetic combat in the court of the king of Ḍāhala. The reference to the eastern direction possibly points to the residence of Gaṇgādhara somewhere near Banaras. The name Gaṅgādhara occurs in serveral inscriptions, but it is difficult to correlate those names. For instance, 1. Gaṅgādhara is mentioned as one of the four sons of Puruṣottama in the Koni inscription (1148 A.D.) of Pṛthvīdeva II. 2. The second part of Kharoda inscription (1181-82 A.D.) begins with the genealogical table of the prime minister of Ratnadeva III. 3. Gaṅgādhara occurs as the name of a donee or scribe in certain other epigraphs. Although Bilhaṇa has spoken of Gaṅgādhara as being in the court of Lakṣmīkarṇa, the inscriptions of the latter are silent about him. One Gaṅgādhara is a donee in the Khairha inscription (1072-73 A.D.) of Yaṣaḥkarṇa, the son of Karṇa. From the point of time, he may be the Gaṅgādhara mentioned by Bilhaṇa. There are other inscriptions also which mention Gaṅgādhara who can be chronologically identified with the one mentioned by Bilhaṇa. For instance, in the Sasbahu inscription (1093 A.D.) of Gwalior fort, Gaṅgādhara appears in the list of 18 Brāhmaṇas. Mādhva, the son of a Gaṅgādhara, is said to have sculptured an image of Śrī Candra Mādhava in the Candrāvatī inscription (1099 A.D.) of Candradeva Gāhaḍavāla.

According to Bühler, Bilhaṇa left Kashmir between A.D. 1062 and 1065. From there he went to Mathurā, Kānyakubja and Prayāga, and from there reached Banaras where he visited the court of Karṇa, the king of Ḍāhala. The absence of his name in Karṇa's epigraph may be due to his short stay there. Bilhaṇa may have left for pilgrimage in the South just before or after the death of Karṇa and Gaṅgādhara may have stayed in the court of Karṇa's son Yaśaḥkarṇa (A.D.). From there he might have gone to Gwalior to the court of the Kacchapaghāta king Mahīpāla sometime before A.D. 1093, as is evident from the aforesaid Sasbahu inscription.

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—*BAIHA* No. 1, 1967, pp. 115-19

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Mirashi, V.V.
KĀLIDĀSA-SAMAYA-NIRṆAYAḤ (DETERMINATION OF KĀLIDĀSA'S TIME)

From a verse quoted from Kālidāsa's work, entitled *Kuntaleśvara-dautya*, by Kṣemendra in his *Aucityavicāracarcā* and from the *Śṛṅgāraprakāśa* of king Bhoja of Dhārā, it becomes evident that Kālidāsa was sent as a messenger by the Gupta king Candragupta II Vikramāditya to the court of his feudatory, the king of Kuntala. This feudatory was neither the Kadamba king Kakutsthavarman, as suggested by Heras, nor the Vākāṭaka king Rudrasena II as held by Krishnaswami Aiyangar. He was Devarāja, son of Mānānika of the dynasty of the Rāṣṭrakūtas of Manpur. The author has shown that Kālidāsa lived at the time of Candragupta II of the Gupta dynasty and Pravarasena II of the Vākāṭaka dynasty.

—*Sag.* Vol. III No. 4, March 1965, 324-31

Mirchandani, B.D.
CACA-NĀMĀ : REFERENCES TO PERSIA, ZĀBUL, KASHMIR AND KANAUJ

From the three chronicles *Caca-nāmā* (composed not long after Muhammad Qasim's conquest of Sind), *Tārīkh-i-Masūmī* (A.D. 1600) and *Tuhfātu-l-Kirām* (A.D. 1768), we learn that kings of the Rai dynasty, with their capital at Alor on the banks of the Indus, ruled in Sind for 137 years. In A.D. 622, a Brāhmaṇa, named Caca, usurped the throne after the death of the 5th and the last king of the Rai dynasty and married the widowed queen who bore him two sons, Dharasiah and Dāhir. Caca had to undertake prolonged campaigns against the feudatories. He died after a prosperous reign of 40 years. His brother Candar, who professed the Buddhist faith, reigned for 7 years. On his death, Dāhir reigned at Alor and Dharasiah at Brahmanabad in Lower Sind. Thirty years later, when Dharasiah died, the entire kingdom came under the sway of Dāhir. In 710-11 A.D., the Arab invader Muhammad Qasim killed Dāhir near Rāwar (June, 712 A.D.), and the entire country from the port of Debal to Multan passed into the hands of the Arabs.

The kingdom which Caca seized comprised not only Sind itself, but also a lage part of the eastern Punjab and Baluchistan. The four important states on its border were Persia, Zābul or Zābulistān, Kashmir and Kanauj. The *Caca-nāmā* makes several references to these kingdoms which throw a side-light on the political arrangements in NW India in the 7th century A.D.

When a woman ruled over Persia after Khusru Parviz's death, Caca led a large expedition towards Kirmān with the object of seizing

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Makrān probably in 622 A.D., as stated in *Tuhfūtu-l-Kirām*. According to the writer of this article, this precise date of Caca's accession is important for a proper understanding of the early history of Sind.

Harṣavardhana of Kanauj (607–47 A.D.) contemporary of Caca (622–61 A.D.), was the great monarch of his time in India. There is no reliable evidence that Harṣa ever attempted to incorporate the kingdom of Sind in his empire. Hiuen T'sang and *Caca-nāmā* do not substantiate the poetic reference of Bāṇa regarding the subjugation of Sind in *Harṣacarita* which is hardly a historical work in the modern sense of the term.

Caca-nāmā narrates that when Caca marched against the powerful feudatory Agham, the latter sought help of the king of Hindustan, *i.e.*, Kanauj. Before receiving an answer, Agham died and his son was unable to hold the fort and sued for peace. The king of Kanauj at that time was Harṣa, but the Persian texts have corrupted the name beyond recognition.

The *Caca-nāmā* also refers to the repeated wars and conflicts between rulers of Sind and those of Zabul.

After capturing Alor, Muhamad Qasim captured Multan which was held by Kundrāi (or Gūrsiya), son of Candar and cousin to Dāhir. From there, the Arab army advanced to the boundary of Kashmir, whose emperor Candrāpīḍa, according to the Annals of the T'ang dynasty, applied to the Chinese Emperor for aid against the Arabs in A.D. 713.

—*JIH* Vol XLIII Pt. 3, August 1965, pp. 367–85

Mishra, P.L.

A NOTE ON THE ARTICLE OF DR. N.K. SAHU—THE NALAS

The writer says that N.K. Sahu has condemned his article on 'King Mahendra of Allahabad *Praśasti* as mere guess work and product of imagination without adducing sound arguments to refute it. Particularly amazing is his (Dr. Sahu's) view that the coins bearing Mahendrāditya title belong to Kumāragupta and none else.

Another mistake of Dr. Sahu lies in his wrong genealogy of the Nalas, wherein the rulers of Rājim inscription have been listed as successors of the three successive kings Bhāvadatta, Arthapati and Skandavarman. But the Nala kings of Rājim record were ruling in Kosala, and were, therefore, prior to Bhāvadatta and his successors.

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—*JBRSP* Vol. LI Pts. 1–4, January-December 1965, pp. 103–6

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HISTORY

Pandeya, Dinbandhu

MEHRAULĪ ABHILEKHA KĪ NAVĪNA VYĀKHYĀ AURA CANDRA KĪ PAHACĀNA (NEW INTERPRETATION OF THE MEHRAULĪ INSCRIPTION AND THE IDENTIFICATION OF CANDRA)

Candragupta II, the Gupta emperor, was well-known as the *avatāra* of Viṣṇu and this can be evidenced by a study of the contemporary inscriptions, coins and sculptures. Paleographic evidence proves the inscription of Candra to be of the Gupta age. King Candra should, therefore, be identified with no other Gupta ruler than Candragupta II whose epithets and exploits tally with those of Candra described in the Mehraulī pillar inscription.

—*NPP* Vol. LXXI No. 1, Saṁvat 2023, pp. 60–72

Phadke, H.A.

A NOTE ON KING HARICANDRA

Inscriptions, such as the Gwalior record of Mihira Bhoja, trace the descent of the Pratihāra dynasty from Lakṣmaṇa. Against this, the Jodhpur inscription of Bāuka traces it to a Brāhmaṇa Haricandra, who had two wives, one of the Brāhmaṇa and the other of the Kṣatriya caste. The Pratihāra kings were the offspring of the latter.

The date of Bāuka's inscription is V.S. 894 (A.D. 837). Since three kings among the predecessors of Bāuka had renounced the world, it is possible to accept A.D. 600 as the date for Haricandra as suggested by B.N. Puri. This may also enable us to identify him with Bhaṭṭāra Haricandra mentioned by Bāṇa in his *Harṣacarita*.

—*KURJ* Vol. I No. 2, June–July 1967, pp. 246–50

Phadke, H.A.

A NOTE ON RĀJAGIRIDURGA OF THE GWALIOR INSCRIPTION OF BHOJA

The expression *Rāja-giri-durga-haṭhāpaharaiḥ*, occurring in a verse in the Gwalior inscription of Bhoja, describing the conquests of his grandfather Nāgabhaṭa II, had been taken to mean the forcible seizure of the hill-forts of the kings' of the kingdoms mentioned in the previous line of the verse. The author suggests that *Rājagiri* here stands for *Rājagiridurga* of the *Prabhāvaka-carita* and *Rājagiri* of Albiruni and was situated somewhere in the Panjab.

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—*JBRSP* Vol. XLIX Pts. 1–4, January-December 1963, pp. 167–69

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Polevoy, Yu. Z.
G.V. PLEKHANOV O VOSTOCHNOM DESPOTISME (G.V. PLEKHANOV ON ORIENTAL DESPOTISM)

The article discusses the views of Plekhanov, the first Russian scholar to interpret Oriental history from the Marxist position, on the nature, organisation and causes of decay of the village community in India and other Eastern countries. The author also brings out Plekhanov's conception of Asiatic mode of production. Plekhanov's ideas on the causes which led to the rise of Oriental despotism and exploitation are also given.

—*NAA* No. 2, 1967, pp. 73–80

Pusalkar, A.D.
CONCEPTION OF HISTORY IN ANCIENT INDIAN LITERATURE

The words *itihāsa* and *purāṇa* denoted history in ancient times. Whether mentioned together or separately, they were almost always associated with *gāthās*, *nārāśaṁsīs*, *ākhyānas*, *etc.*, all of which constituted serious subject of study.

The *Atharvaveda*, at one place, speaks of *purāṇa* along with the *Yajus* formulae, and, at another place, refers to the *itihāsa* and *purāṇa*, *gāthās* and *nāṛāśaṁsīs*. The *Nirukta interprets purāṇa* as 'old' or 'ancient', and *itihasa* as 'a factual story'. *Purāṇa* as a noun means 'ancient story', both factual or imaginary, and thus included *itihāsa* which was factual.

Kauṭilya mentioned *itihāsa* as the 5th Veda and enjoins the king to listen to it in the latter part of the day. The term *itivṛtta* probably denoted dynastic chronicles and events of the past, thus closely approximating history.

Kauṭilya had a very comprehensive conception of history, its most important constituents being, besides historical chronicles, law and legal institutions, social, moral and economic theory and practice.

The lexicographer Amarasiṁha defines *itihāsa* as *purāvṛta* (record of past events) and *purāṇa* as the well-known *pañca-lakṣaṇa*. The standard definition of *itihāsa* is given in a stanza of unknown source which says that *itihāsa* deals with past events along with stories conveying instruction in *Dharma*, *Artha*, *Kāma* and *Mokṣa*.

As a matter of fact, the ancients did not clearly distinguish between *itihāsa*, *purāṇa*, *ākhyāna*, *etc.*, though employed separately. History, according to them, comprised not only political history, but also social, economic and religious history, polity, philosophy, cosmography and

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several other subjects. Their conception of history included records of trade, agricultural products and other particulars about every village.

—*OH* Vol. XII Pt. 2, July-December 1964, pp. 35–52

Raikar, Y.A.

YĀDAVA OF SEUṆADEŚA

The Yādavas of Devagiri who held supremacy over the Deccan for more than a century (*C.* A.D. 1185–1311) were one of the most important dynasties in Indian history. They had been the vassals of the Rāṣṭrakūṭas and later Cālukyas for over three hundred years before acquiring the imperial mantle. They ruled in the Seuṇadeśa which extended from Nasik to Devagiri and formed part of the upper Godavari basin.

The author has discussed the origin of the Yādavas giving the genealogy of the dynasty on the basis of the five inscriptions issued by the Yādava rulers, and Hemādri's *Caturvarga-cintāmaṇi*. He has collated these sources and has tried to arrive tentatively at the periods of individual rulers from the known dates of some. At the end of the article he has given a Collation Chart of Genealogies and list of eight inscriptions with their dates, language and name of the kings who issued them.

—*JMSB* Vol. XIV No. 1, April 1965, pp. 93–104

Reddy, Y. Gopal

A NOTE ON THE KĀKATIYA BETA I'S SUCCESS OVER CŌḶAS

Beta I, also known as Tribhuvanamalla Beta (C. 1000–1030 A.D.), was the first historical king of the Kākatiya dynasty. No inscription of his has so far been discovered and hence the inscriptions of his successors are the only source of his career and conquests.

The most outstanding achievement of his reign was his success over the Cōḷas, as is clear from the Kāzīpeṭa, Pillamaṛṛi and Pālampeṭa inscriptions. But none of the inscriptions furnsih the circumstances under which Beta I and his general Bamma came to conflict with the Cōḷas. Beta I was a feudatory chief of a small tract, *viz.*, Koravideśa. And so on his own account and entirely by himself, he could not defeat the powerful Cōḷa armies without any support.

Kākatiya Beta I's success over the Cōḷas can be explained in the light of the Western Cālukya and Cōḷa relations in the period. It was during the Cōḷa-Cālukya wars that Kākatiya Beta I and his minister Bamma fought on the side of Satyāśraya, and, therefore, assumed the

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credit for the success of the enterprise. This may be placed between A.D. 1006 and 1008.

—*JOIB* Vol. XVII Pt. I, September 1967, pp. 66–70

Roy, Atul Chandra

INDIA ON THE EVE OF MUSLIM INVASION

India on the eve of Muslim invasion towards the close of the 10th century was politically disunited, militarily back-dated, although there was no lack of valour, socially static, with economic prosperity for the few and poverty for the toiling millions. There was also lack of patriotism among the people as well as loss of contact with the outside world. In the sphere of religion *vāmamārga* stood for licentiousness and idleness. Both Buddhists and Hindus shared the rot.

—*BRMIC* Vol. XVIII No. 3, March 1967, pp. 89–92

Sastri, Kali Kumar Dutt

A NOTE ON AN OBSCURE REFERENCE IN THE *RĀJATARAṄGIṆĪ*

Kalhaṇa, in the Fourth Book of his *Rājataraṅgiṇī*, records five rumours about the end of king Lalitāditya Muktāpīḍa of Kashmir. The first makes the king perish in snow in the land of Āryāṇaka; the second makes him enter fire in order to save his honour; the third takes him to the remote regions of the North where he enters with his army the territory inaccessible to mortals; the fourth makes him enter the sea and the fifth refers to his death on the burning pyre.

But there is another reference in the *Rājataraṅgiṇī* in which he is said to have followed the advice of his principal minister Bhavasvāmin, and, feigning an attack of an incurable disease *Daṇḍakālasaka*, immolated himself in fire in order to save his honour when pounced upon by king Śalya with a cavalry 8,00,000 strong and was in a hopelessly critical situation. This story is told by king Harṣa of Kashmir (A.D. 1089–1101) to his counsellors. This positive statement of Harṣa is definite and certainly more reliable than mere rumours.

In the history of Tibet there is reference to a lJan-tsa-lha-bdon, who was the son of Mes-ag-ts'oms (A.D. 704–55) and the elder brother of K'ri-sroṅ-lde-btsan (A.D. 755–97). The real name of the prince is tsa-lha, lJaṅ being a prefix indicating the name of his mother, and btsan, a laudatory nickname. The similarity of the name and the coincidence of chronology present the possibility that tsa-lha is Sanskritized as Śalya.

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1Jaṅ-tsa-lha-bdon of Tibet was an heir-apparent and was a young man of 21 in A.D. 736, if supposed to be born in A.D. 715 when his father attained the age of 18. Kalhaṇa's account confirms the Tibetan version of the story that this prince with his large army, mainly composed of cavalry, trapped Muktāpīḍa in a difficult mountain terrain. The arena of this battle royal was most probably somewhere in the Greater Pulu (Baltistan) or Lesser Pulu.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 237–48

Sellwood, D. G.

WROTH'S UNKNOWN PARTHIAN KING

The main trouble with Parthian numismatics is that there are too many coins and not enough facts. This has given rise to chapters of unverifiable hypotheses. For the Arsacid issues as a whole, the views of Wroth, who Wrote BMC Parthia in 1903, are still generally accepted, but in some particulars his theories have been modified. For example, cuneiform tablets show that an Artabanus, reigning from 88 to 77 B.C., postulated by Gutschmid and Wroth, should be replaced by a Gotarzes and Orodes.

Relying on the arguments of the later scholars, Debevoise omitted an 'unknown king' whom Wroth thought to have reigned before 57 B.C. While vindicating Wroth, the author of the present paper argues that there was a king who probably struck coins first in Media and then in Selucia during the reign of Phraates III, who was a usurper of Median origin. For the historical aspect, Darius of Media Atropatene was related to the Arsacids, but was a dependent of Tigranes of Armenia who had himself filched a considerable area from the Parthians. In 65 B.C. there was a quarrel between Darius and Phraates. While there is no direct evidence relating to Darius and the 'unknown king,' the author thinks that the parallels warrant the tentative assumption that the two were the same.

—*NC* (Series VII) Vol. V, 1965, pp. 113–35

Shastri, Ajay Mitra

CANDRAGUPTA II VIKRAMĀDITYA AND KING PRAMATI OF THE *MATSYA PURĀṆA*

The author refutes the identification of king Pramati of *Matsya Purāṇa* with the Gupta emperor Candragupta II, as proposed by V.S. Agrawala, and shows that they cannot be identified.

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—*NUJ* Vol. XVII No. 2, April 1967, pp. 150–57

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Sohoni, S.V.

PRATĀPADHAVALA (OF JĀPILA) AND VIJAYACANDRA GĀHAḌAVĀLA (*C.* 1155-70 A.D.) OF KĀNYAKUBJA

Pratāpadhavala was a Khariyār (Khadirapāla) ruler of territories on the bank of the Sona in the northern parts of the present Palamau district. In his rock inscription in Sasaram, there is intimation to his descendants that Brāhmaṇas of Suvarṇahala had obtained from Deu or Dedu, who was in employment of the king of Gādhinagara, a faked copper plate grant by bribing him to secure rights over lands of villages Badayila and Kalahaṇḍi.

Dr. R. Niyogi says that sometimes in the land grants issued by the feudatory chiefs, the authority of the Gāhaḍavāla king is acknowledged by simple reference to him; in some cases at least, the sovereign could grant land in the feudatory territories.

Whether a suzerain could make land-grants in his subordinate's territories, depended entirely on the terms of the treaty governing their relations. It was entirely in the conqueror's discretion whether to insist on the right of being able to make land-alienation in the territories held by the conquered king, or to leave to him internal autonomy and not distrub his revenue rights. Kālidāsa has also noted about king Atithi that his orders regarding land alienation were immediately respected by his feudatories.

In the present case, although there is no evidence of the existence of a recorded treaty, Pratāpadhavala, by implication, conceded that the emperor had the right to order a gift of land in the former's territories.

Such problems about the relations between the suzerain and his feudatories must have been arising in ancient India. That is why many times the Minister of Peace and War also held the post of *Mahākṣapaṭalika*.

The writer had secured the copper-plate from the family of the Brāhmaṇas of that very village and deposited it in Patna Museum. The faked nature of it was apparent from the fact that the text seemed to be prepared in haste.

—*JBRSP* Vol. LII Pts. 1-4, January-December, 1966, pp. 59-61

Somani, Ram Vallabha

KACHAVĀHON KĀ PRĀRAMBHIKA ITIHĀSA (EARLY HISTORY OF THE KACHAVĀHAS)

The Kachavāhas were the rulers who proclaimed Independence after the downfall of the Pratihāras in North India. They established themselves

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at four plaees, *viz.*, Gwalior, Narwar, Dut-kund and Amber. Each of these four branches had a long line of rulers. A brief political history of the dynasty is given in the present paper.

—*Sod.Pat.* Vol. XVII No. 4, 1966, pp. 75–88

Srivastava, A.L.

INDIA'S RESISTANCE TO MEDIEVAL INVADERS : A REJOINDER

This is a rejoinder to Dr. A.K. Majumdar's comments (*vide JIH*, Vol. XLIV, Part II, pp. 475-82) on Dr. A.L. Srivastav's paper "A Survey of India's Resistance to Medieval Invaders from the North-West: Causes of Eventual Hindu Defeat" (*vide ibid.*, Vol. XLIII, Part II, pp. 349–68). The author feels that Dr. Majumdar assumes much more than he (the author) said or meant, ascribes to him certain views which he does not hold and quotes him wrongly. If this is done away with, much of Dr. Majumdar's criticism loses force. Thus, the author points out that he never held the *Mahābhārata* responsible for weakening the Hindu resistance to the Turkish invaders, not even for Hindu demoralisation, as alleged by Dr. Majumdar. What he actually meant was that under the depressing circumstances then obtaining, the Hindu seemed to have taken shelter behind the letter of the well-known injunction in the *Mahābhārata* to submit and avoid anarchy, and ignored its spirit. While admitting that the authors of works like the *Kuṭṭanī-mata* and *Kalā-vilāsa* aimed at producing a revulsion against the prostitutes, courtesans and others and dissuading people from visiting them, the author feels that these works, on the one hand, represent the contemporary society, and had a general demoralising effect on the people of Kashmir, on the other hand. He does not agree with Dr. Majumdar's contention that the mistakes of strategy and policy alone were responsible for the eventual Hindu defeat and holds that social factors were equally important.

—*JIH* Vol. XLV Part 1, April 1967, pp. 181–86

Tripathy, Ram Chandra

PRĀCĪ VALLEY CIVILISATION

The river Prācī (now almost extinct) was one of the main streams of Mahānadī covering the modern districts of Cuttack and Puri, and flowed at a distance of nearly 12 miles to the east of Bhubanesvar. This river is also called Sarasvatī *incognito* and was regarded with profound esteem in Eastern India. By the side of this river are found various institutions, temples, *maṭhas*, and idols of Śiva at every mile or so. It is divided into three rivulets near Banamālipura.

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The main cult of worship in this region was the 'Mādhava cult' which was quite popular in Orissa in ancient times. Once upon a time, the whole valley of this river was the cradle of Tāntric worship. And it was probably due to the influence of the Tāntric Śāktas that the deity was worshipped in the form of a couple such as Durgā-Mādhava, Umā-Mādhava, Rādhā-Mādhava, *etc.*

The temple of Koṇārk, dedicated to the Sun-god, was built by the side of this river. The Purāṇas state that Sāmba, the son of Lord Kṛṣṇa, recovered from leprosy by worshipping the sun at this place.

—*BJ* Vol. XIV No. 3, September 1967, pp. 42–47

Verma, O.P.

WAS YĀDAVA RĀMACANDRA A FRATICIDE ?

Ammaṇa or Āmaṇadeva succeeded his father Yādava Mahādeva, the ruler of Devagiri, in Śaka 1193. His uncle Kṛṣṇa's son, Rāmacandra, had now grown up, but did not keep quiet and bided his time to strike. Ammaṇa was a gay, pleasure-loving youth, much given to dancing and music. Rāmacandra gained entry into the Devagiri fort with a party of dancers who were his soldiers in disguise. It seems that Rāmacandra had secretly won over a sizable portion of the Yādava army. While the king and his courtiers were witnessing the dance, the soldiers attacked the king's party. Even the dancers threw off their guise and joined the soldiers in the fray. Rāmacandra, thus, attained an easy victory. His own record contains the description of this well-planned *coup d'etat*. Another grant of Rāmacandra also testifies to his taking away the kingdom by violence from Ammaṇa. The *Līlācaritra*, a Mahānubhāva work (13th century) gives a graphic account of the confusion caused by the aforesaid attack. Indra-bhaṭṭa, the disciple of Cakradhara, the founder of the Mahānubhāva sect, was sent by his *guru* to enquire about what had happened. He brought the news that Narasiṁha (probably Ammaṇa's General or Minister) had run away and that Ammaṇa's eyes were put out. The *Ratnamālā-stotra* of Keśava Vyāsa, another disciple of Cakradhara, puts the occurrence of the incident in the evening. The *Smṛti-sthala* of Paraśurāma Vyāsa of the same period charges Rāmadeva with the murder of his brother and persecution of saints. Another Mahānubhāva work *Bhānu-vilāsa* states that Rāmacandra took his cousin unawares, while they were both out on a hunting expedition and captured him there.

In view of the above conflicting versions and silence of Rāmacandra's own records about Ammaṇa's fate, it would be safer to rely on epigraphic evidence and to conclude that, after the deposition, Ammaṇa was put

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in prison where he lingered on till his death. Yādava Rāmacandra should, therefore, be absolved of the heinous crime of fratricide.

—*NUJ* Vol. XVIII No. 1, July 1967, pp. 57–59

Vyas, Suryanarayan

KYĀ MĀLAVA-GAṆA PUNJAB SE ĀYE THE ? (DID THE MĀLAVAS COME FROM THE PUNJAB ?)

European scholars have propounded the theory that the Mālavas were originally the inhabitants of the Punjab. Being defeated by Alexandar, they moved to Rajasthan and later to the region surrounding Ujjain which came to be known as *Mālava-deśa*. The author of the paper is of opinion that the Mālavas were the original inhabitants of *Mālava-deśa*. They had four capitals at Māhiṣmatī, Vidiśā, Ujjayinī and Daśapura and their empire extended far and wide to cover a large part of North India. During the invasion of Alexandar, they probably went to the Punjab to check the foreign invasion. It is wrong, according to the author, to believe that the Mālavas migrated from the Punjab to Karkoṭaka-Nagarī in Rajasthan and later to Daśapura and Ujjain.

—*Sar.* Vol. LXVIII Pt. 1 No. 2, February 1967, pp. 105–8

Yun-Hua, Jan

SOME FRESH REFLECTIONS ON YAŚOVARMĀ OF KANAUJ AND MUKTĀPĪḌA OF KASHMIR

There are altogether five Chinese works relating to Yaśovarmā and Muktāpīḍa, to wit, (i) *Hui-ch'ao wang Wu T'ien-chu-Kuo chuan* (*Memoirs of Hui-ch'ao's Pilgrimage to the Five Regions of India*) written by Hui-ch'ao, a monk from the Silla kingdom in the present Korean peninsula, in 727 A.D., after completing his journey to the Indian subcontinent and Central Asia; (ii) *Chiu-t'ang-shu* (*The Old History of the T'ang Dynasty* (618-906 A.D.) composed by a Board of Historians led by Liu Hsu (887-946 A.D.) and completed in 945 A.D.; (iii) *T'ang-hui-yao* (*The Statutes of the T'ang Dynasty*) compiled by Wang P'u (922-982 A.D.) in 961 A.D.; (iv) *Ts'e-fu-Yuan-kuei* (*The Most Important Documents from the Imperial Archives*) compiled by Wang Ch'in-jo (962-1025), Yang Yi (974-1020) and their colleagues during 1005-1013 A.D.; and (v) *Hsin-T'ang-shu* or *The New History of the T'ang Dynasty* compiled by the T'ang History Board headed by Ou-yang-Hsiu (1007-1072) and Sung Ch'i (998-1061) during 1060 A.D.

From a study of these sources the author arrives at the following conclusions :

I. Hui-ch'ao visited Kanauj, probably ruled over by Yaśovarman, about 723-24 A.D. At that time Yaśovarman was struggling for domination

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and so his accession could not have taken place much earlier. The distinction drawn by Hui-ch'ao between Central India, probably under Yaśovarman, and Magadha indicates that Yaśovarman had not yet conquered the east. He overran Magadha and Gauḍa sometime between 726 and 731 A.D. after which he sent his minister *Bhadanta* Po-ta-hsin (Bhaṭṭasena ?) to the Chinese emperor, Hsuan-sung of the T'ang Dynasty. As Vākpati's *Gauḍavaho* describes Yaśovarman's campaign to the Panjab after his eastern conquest, it is generally held by historians that his Panjab conquest followed his eastern expeditions. But Hui-ch'ao's reference to the frequent invasion and annexation of the kingdom of Jālandhara by the kings of Central India and Kashmir shows that his Panjab campaigns preceded, not followed, his eastern conquest. Their covetous designs on the Panjab probably resulted in a war between the Kashmir king Muktāpīḍa and Yaśovarman in which the latter was defeated but not slain and maintained his precarious position till the middle of the eighth century A.D. His defeat took place probably in August, 733 A.D. He possessed more numerous elephant force (900) than any of his contemporaries.

II. There is a great divergence of opinion about the period of Lalitāditya Muktāpīḍa's reign, and various dates like A D. 695, 727, 724-760, 724-755, 699-736 have been suggested. But the Chinese accounts of the embassies of Kings Tārāpīḍa and Muktāpīḍa suggest that their accession did not take place much earlier than A.D. 720 and 733, respectively. The regnal period of Candrāpīḍa and Tārāpīḍa as given by Kalhaṇa (12 years, 8 months and 24 days) is in close agreement with the Chinese tradition (12 years, 7 months and some days); both were evidently based on a historical fact.

There is nothing in the Chinese sources to show that the embassies of Yaśovarman and the Kashmir kings were sent to the Chinese emperor to secure his help against the Arab invaders or that Yaśovarman sought Chinese intervention in his dispute with the Kashmir king. These were actually political missions sent with the objective of securing the diplomatic recognition of the Chinese emperor. Likewise, R. S. Pandit's view that Lalitāditya perished while fighting against a Chinese army in the summer of 747 A.D. in the course of the successful Chinese expedition of Baltistan has nothing to commend itself.

—*JIH* Vol. XLV Pt. I, April 1967, pp. 161–79

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VII INDIA AND THE WORLD

Dr. Mohan

AL-ILĀGĀT AL-HINDITUH AL-ARABITUH FI QUDĪM AL-ZAMIN (INDO-ARAB RELATIONS IN ANCIENT TIMES)

From ancient times, words like *Sāboon*, *Kameez*, *Hakīm*, *Talāq*, *etc.*, are commonly used in Hindi, while musk, Kafoor and Zengabil (Zingiabris) are Indian words that have the honour of being incorporated even in the holy *Qurān*.

Much before the advent of Islam, Arabic was known and talked in India, and the first translation of the holy *Qurān* was made in *Sindhi*, while the first book on Indian Geography, written in 305 Hij. was in Arabic. Sulaiman, Ibn Hauqal and Abu-Dalf Musaar in 302 Hij. came to India and wrote their books about the habits, manners, religion and politics of the Indian people.

The courts of the Abbaside Caliphs, and the palaces of the Barmakids were thronged with Indian scholars and many Sanskrit books were translated into Arabic in this period.

In the sphere of trade, Arabian ships from Hejaz, Yemen, Oman and Behrun brought to India gold, silver, lead, Arab steeds, various kinds of clothes and China silk, while, in return, they took ivory, pearls and spices. Indian kings and other chieftains were very fond of Arab steeds. According to Marco Polo 200 steeds from Aden were annually brought to India, their price being no less than 500 *dinars*.

Apart from these trade relations, cultural relations also flourished. In 714 A.D. many Iraqis, fleeing from the tyranny of Hajjaj Ben Yousuf, came to Konkaṇa and made it their home. According to Masūdī, thousands of Muslims from Basra and Baghdad emigrated to Symore near Bombay and settled there. In the Abbaside period, their relations reached their peak. Maṅka, the famous physician of India, is said to have cured Haroon and his cousin Salih-ben-Bahla, of their illness, while all the other physicians had failed, and it was an Indian too who was in charge of the great Bārmakid hospital at Baghdad. When Baghdad fell into the hands of the invaders, one of the descendants of the caliph al Muntasir, came to India and was received by the king Ghiyathuddin Tughlaq with great honour, and was also given a city near Delhi to rule over it on behalf of the King.

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Indian contributions to Arabic literature are also significant'

—*TH* Vol. XVII No. 2, April 1966, pp. 42–50

Black, Shirley M.

AN EARLY NEPALESE PALM-LEAF MANUSCRIPT

A very interesting Nepalese palm-leaf manuscript copy of the *Pañcarakṣā*, with ten miniatures in Indian Pāla style, was acquired recently by this writer and her husband. A copy of the date in colophon, transcribed in a modern script, came with the manuscript. Below the Devanāgarī characters, the former owner had added in English : 'This book is *Pañcarakṣā*. It was prepared in Nepal Era 39 in the reign of His Majesty Păram Saṅgat Malla Rāja.

The painted designs decorating the spaces between the columns of this text book are very similar to designs in the corresponding spaces in the Pāla manuscript of the *Aṣṭasāhasrikā-prajñāpāramitā*, dated A.D. 1099.

The five female goddesses, who take their names from the five spells, have become associated with the five Jainas, who appear in this manuscript in Tantric forms. The figures of both, Jinas and Rakṣās, are shown in a sitting position upon lotus platforms before the trifoliate niches of *stūpas*.

—*OA* Vol. XIII No. 2, 1967, 107–12

Boeles, J. J.

A NOTE ON TAMIL RELATIONS WITH SOUTH THAILAND AND THE IDENTIFICATION OF PTOLEMY'S TACOLA

The epigraphical evidence available on Tamil relations with south Thailand consists of two Tamil inscriptions—one found in the Takuapa district on the west coast of peninsular Thailand, and the other at Vat Mahadhatu in the town of Nokorn Srithamaraj (Ligor) on the east coast of peninsular Thailand. Two other plates with Tamil inscriptions from South China are also supposed to have some bearing on the subject, but their translations are not yet available.

The Tamil inscription from Vat Mahadhatu, dating from the Cōḷa dynasty, is too damaged to yield much information. The other stone inscription found at Takuapa is believed to be the only document on the Malay Peninsula which may be attributable to the first half of the 9th century. It mentions a tank or pond named Avani naranam dug by the Chief of Nangur and placed under the protection of Manigramam, which is stated to be one of the most reputed Indian trading corporations with its headquarters in India and branches in Ceylon, Siam and other parts.

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Avaninārāyaṇa, being a surname of the Pallava king Nandivarman III, who reigned from A.D. 826 to 849, may indicate an approximate date for the inscription.

Close to Takuapa, at Khau Brah Narayana, three almost life-size damaged stone sculptures, now partly covered by the tree, have been found. These are a standing four-armed Hindu deity, possibly representing Śiva, a male and a femal deity. The style of the figures being clearly South Indian, more specifically Pallava, these could well date from the same period as the Tamil inscription found nearby.

The original site of the figures and the inscription has not yet been established with certainty. It has, however, been surmised that they were removed from an original location on the plain called Tung Tuk on Kakao Island at the mouth of Takuapa river. From finds, Tung Tuk appears to have been the site of 'an entrepot situated at the midpoint of the sea-routes between the parts of the Indian Ocean and those of the Chinese seas'. Here traders met and probably the gold-dust found in considerable quantity by a tin-miner in 1908 or 1909 in the sand amongst the ruins was used by them either as an article of trade or currency. The site might have been important in establishing an overland route from Takuapa to the ancient town of Jaiya, which might have been a centre of the maritime Śrīvijaya Empire.

A considerable number of gold ornaments have also been excavated from the Funanese site at Oc-Eo in the Mokong delta. Beads associated with Funanese civilisation found at Tung Tuk seemingly suggest a 7th to 10th century civilisation. This conclusion needs further evidence before it can be accepted.

On the identification of Ptolemy's Tacola on the west coast of Avrea Chersome, there are two views. One equates it with Takuapa and, according to the other, Tacola was a port on the north-west coast of of the Malay Peninsula probably in the neighhourhood of Trang. Though the former view is more convincing, only systematic archaeological excavations in the area would clarify the situation.

—*JSS* Vol. LIV Pt. 2, July 1966, 221–27

Buchanan, Briggs

A DATED SEAL IMPRESSION CONNECTING BABYLONIA AND ANCIENT INDIA

In the Yale Babylonian collection, impressions of an unusual seal were found on an inscribed tablet dated the 10th year of Gungumum, king of Larsa, in southern Babylonia, *i.e.*, 1923 B.C.

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The design in the impression closely matches that in a stamp seal found on Failaka island in the Persian Gulf. One important example comes from the Indian excavations at Lothal, near the Gulf of Cambay. From this evidence it is quite clear that the designation 'Persian Gulf seals' is an entirely appropriate name for the group. The Persian Gulf seals are to be associated with the final phase of the Gulf trade. The single example of these seals so far found in India argues for some trade connection with the Persian Gulf at this time, even if intermittent and indirect. Unfortunately, the Lothal example was a surface find, while the site from which it came had both Indus and post-Indus levels. Therefore, although the seals are firmly dated on the Babylonian side, as yet they are of little help in determining a more precise Indian chronology.

—*Arc.* Vol. XX No. 2, April 1967, pp. 104–17

Casparis, J. G. de

THE DATE OF THE GRAHI BUDDHA

In the most recent authoritative account of the early history of South East Asia, the date of the inscription on the pedestal of the beautiful bronze Buddha from the Vat Hua Vieng at Chaiya in Thailand—known as the Grahi Buddha—is given A. D. 1183. But an argument based on the style of the Buddha image seems difficult to harmonize with a 12th century dating of the inscription. There is a strong indication that the inscription belongs to the 2nd half of the 13th century; and the use of a name of the twelve animal cycle is perfectly consistent with the period to which it should be dated. From the fact that the names and titles of the king given in the inscription are remarkably similar to those given to a king ruling in part of Central Sumatra in A. D. 1286, it has been concluded that there must have been some relationship between those two rulers, probably implying that they belonged to the same dynasty, which was then called the Maulivarmadeva dynasty.

—*JSS* Vol. LV Pt. 1, January 1967, pp. 31–40

David, M. Knife

THE HEROIC THEFT: MYTHS FROM *ṚGVEDA* IV AND THE ANCIENT NEAR EAST

Among the popular myths of the Indo-Iranian peoples is that of the eagle and the *soma* (*haoma*), a myth that occurs in what is perhaps its earliest literary version in *Ṛgveda* IV. 26 and 27, that has parallel traces in the *Avestā* and in later Iranian texts, and that becomes in the later *Saṃhitās* and post-Vedic literature, like, the Indra-Vṛtra theme, a stock reference for priests and poets alike. Although the cult of *soma/haoma* is decidedly Indo-Iranian, the motif of the eagle who steals the elixir of immortality

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occurs in the mythologies of the ancient Mediterranean and of Scandinavian countries. Among Mesopotamian records there are two morphologically connected myths to engage our attention. The myths are that of *Etna*, on the one hand, surviving in three recensions (A, Old Babylonian; B, Middle Assyrian and C, New Assyrian), and, on the other hand, that of *Zu*, an Akkadian story that occurs also in Semitic fragments. In the history of ancient Indian literature, aside from *Rāmāyaṇa* III. 35., there is no single myth that still carries the full outline of the *Etna* legend, but affinity between the *Kadrū-Vinatā* (*Suparṇī*) legends and the *soma*-bearing *Śyena* (*Suparṇā*) is certainly clear. The recurrence in the Indo-Iranian complex of *Suparṇā* stories of so many details now familiar to us from popular ancient Near Eastern myths would seem to substantiate a specific instance of Mesopotamian Indo-European contiguity. It is possible to conceive some kind of contact and, therefore, exchange between the undifferentiated Indo-Europeans and an ancient Near Eastern (late Sumerian or early Akkadian) culture. Whether the borrowing, one way or the other, was by means of mobile oral traditions, literary texts, iconographical transactions or a combination of these, is not possible to determine in the present state of knowledge.

—*HR* Vol. VI No. 4, May 1967, pp. 328–60

Donath, Dorothy C.

THE KARGYUPTA SCHOOL OF TIBETAN BUDDHISM–SUMMARY OF THE HISTORY AND TEACHINGS OF THE SCHOOL OF MARPA AND MILAREPA

The Kargyupta School of the Tibetan Vajrayāna was founded by Marpa, the Translator (A. D. 1012–97), was propagated during the 11th-12th century, and later consolidated under the leadership of the monk-physician, Gambopa, the successor and disciple of Marpa's disciple Milarepa. It is a reformed School primarily distinguished by two outstanding characteristics: (i) as unbiased acceptance of all three great branches of Buddhism, *viz.*, Theravāda, Mahāyāna and Vajrayāna as equally revered paths to enlightenment, and (2) its emphasis on a living practice of the basic ethical principles enunciated by the Buddha. Its methods provide a practical and working approach to the doctrine of *Śūnyatā* which is the integral part of its teachings.

In this School the observance of the precepts and of all other Buddhist ethical values in daily life is enjoined as a preparation for, and pre-requisite to, the unfolding of intuitive knowledge and enlightenment through meditation (*dhyāna*) directing one's heart to the Buddha, Dharma and Saṅgha.

Here discrimination in any form whatsoever is decried, and compassion enjoined towards all.

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Buddhist Tantric Yoga, which plays an important part in the Kargyutpa teachings, is a deep and complex subject. Tibetan Tantricism effers two types of Yoga, *viz.*, (i) *The Path of Means* or 'Energy Yoga' which is a series of rigorous and complex practices comprising bodily and *prāṇa* exercises with *mantra*, visualization and thought processes, and (ii) *The Path of Liberation* or 'Mind Yoga', which is an effortless and natural one requiring no object whatever to be held in meditator's mind.

The Kargyupta School was founded in the period between the Ningmapo "Red Hats" School of Padma Sambhava (A. D. 749) and the Reformed Gelugpa ('Yelloy Hats') School (to which Dalai and Pañchen Lamas belong) established at the beginning of the 15th century.

The Kargyupta Succession traces its early beginnings to the Indian Pandit Tilopa (10th century) and to his disciple Nāropa, Professor of Philosophy at the Nālandā University, who was Marpa's principal *guru*.

Tilopa handed on the teaching orally to Nāropa, who in turn transmitted it to Marpa, and Marpa to Milarepa. The monk-physician Gambopa, Milarepa's disciple and successor (A. D. 1079–1161) followed in the line of Transmission *gurus*, which remains unbroken to this day.

Cheated of inheritance by relatives at the death of his father, Milarepa is said to have destroyed them by unloosening a storm on them through his magic powers. Afterwards, overcome with remorse at his sin, he determined to atone by a life of complete dedication to *Dharma*. At the instigation of one of his teachers, he sought out the great *guru* Marpo, who had recently returned to Tibet from India after many years of study and practice there. After going through a course of chastening discipline, Milarepa was accepted by Marpa as a fully qualified disciple, and initiated as his spiritual son.

Eleven months of solitary meditation in a mountain cave led Milarepa to direct realization and an initial achievement on the Path of *Bodhi*. Thus began his spiritual career. and his fame spread across the borderlines of Tibet and Nepal and attached many disciples. He has never been forgotton even by the humblest peasant of Tibet. He died at Chubar in 1135, at the age of 83. According to Lobzangjīvaka, the time of Marpa and Milarepa was also that of Buston who first classified the *Kanjur* into a single work containing elements of all three great branches of Buddhism, since it includes the *Vinaya* and *Sūtras* as well as the *Tantras*. It consists of 108 volumes.

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—*MBo.* Vol. LXXV Nos. 5–6, May-June 1967, pp. 142–50

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Ghosh, A, and Sarkar, H.

BEGINNINGS OF SCULPTURAL ART IN SOUTH EAST ASIA : A STELE FROM AMARĀVATĪ

A stele was discovered at the famous *stūpa*-site of Amarāvatī in the course of clearance undertaken by Dr. R. Subrahmanyam in 1958-59. The position of the stele in the architectural scheme of the *stūpa* is not known. Its top and one of its sculptured faces are missing. Its maximum extant height is 1.84 m.

The stele depicts scenes which are not represented elsewhere, illustrates architecture and represents the earliest phase of Amarāvatī art. Artistically, the sculptures on the stele are affiliated to the early central Indian school. The presence of labels here and their absence at Sāñchī and Bodh-Gayā indicate chronological proximity of this stele to Bharhut (rail-stage) and its priority to Sāñchī and Bodh-Gayā. On the other hand, the depiction of edifices seems to mark an advancement over Bharhut. A date slightly earlier than the rail-stage of Bharhut and the gate-stage of Sāñchī, perhaps late second century B.C., is thus indicated for the stele. This is not inconsistent with the paleographic evidence of the inscriptions.

—*AI* Nos. 20–21, 1964–65, published in 1967, pp. 168–77

Ghosh, D.P.

IMPACT OF HINDUISM ON SOUTH-EAST ASIA

Hinduism in its present form, an eclectic cult of Brāhmaṇism and Buddhism, is a living force in the tiny island of Bali. A chariot drawn by a pair of fiery steeds in stone depicting the episode of Kṛṣṇa, as the divine charioteer, delivering the message of the *Gītā* to Arjuna, was executed at the instance of the eighty year old Rājā of Karaṅgassem, a pious Hindu, well-versed in the *Dharma-śāstras*. A fine bronze image of Śiva-Buddha (where Buddha is considered to be the younger brother of Śiva) of the 11th century A.D., preserved in the Asutosh Museum of Indian Art, Calcutta University, shows that the Tantric cult of Śiva-Buddha so well known in South-East Asia emanated from India.

From Malay to the Philippines, all Indians today are known generally as '*Kliṅgs*' showing that in ancient days, the Indians migrated from the Kaliṅga country. In Indonesia, the South Indians are called *Kliṅgs* and the North Indians, '*Bongalos*' (from Baṅga, Bengal). The Nandī figure facing the mighty (9th century A. D.) Śiva temple of Prambanam in Central Java was a 'Bongalo' Bull—a hump-backed species unknown in Indonesia indicating the migration of Indian ideas and motifs in early days.

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The Buddhist complex Caṇḍī Sewu in Central Java, erected by the Śailendra kings, was dedicated to Mañjuśrī, the image of which was installed by Kumāra Ghoṣa, the *Rāja-guru* of Gauḍa-deśa, according to the Kelurak inscription of the 8th century. Hundreds of temples, sculptures and inscriptions strewn throughout Indonesia point to the influence of Indian art and architecture, specially of Andhra, Bengal and South India between 4th and 14th centuries. The art of Indonesia, in fact of all the countries of S. E. Asia, envisages a pleasing synthesis of the periodic Indian art styles, *i.e.*, Sātavāhana, Gupta, Pāla, Pallava, Cōḷa as well as the local idioms in different ages. A mingling of the two principal streams, Indian and Chinese, is still visible in the four countries of Laos, Thailand, Cambodia and Vietnam. The Chinese influence could make its presence felt in the cultural life of Java only after the 13th century when direct connection with India had ceased. But proto-historic remains of Indo-China betray undeniable Chinese influence before India emerged on the scene in early historic period. This alternating current of Indian and Chinese influence on the S. E. Asian culture is indeed a fascinating study.

—*CF* Vol. VIII No. 4, July 1966, pp. 17–20

Hetenyi, Ernest
BUDDHIST ART IN HUNGARY

The people of Hungary, in spite of having remained Western-fashioned for centuries, are conscious of their Eastern origin. The gorgeous Near Eastern decorative art has deeply influenced the Hungarian taste. Buddhism has its believers in the Carpathian basin and Buddhist art began to have more and more admirers there.

At Budapest, stocks, of valuable Buddhist paintings and sculptures have been brought together in the Francis Hopp Museum which was bequeathed to the Hungarian Government by Hopp in 1919. It contains the first important collection of Indian sculpture. In this collection is a Buddha image in *Dharmacakra-mudrā* (Bihar, 9th to 10th century). Besides this, there are many precious specimens of Japanese, Tibetan and Nepalese Buddhist art in this Museum.

—*WB* Vol. XV No. 11, June 1967, pp. 313–14

Ierusalimskaya, A.A,
O SEVEROKAVKAZSKOM 'SHELKOVOM PUTI' V RANNEM SREDNEVEKOVE (ON THE NORTHERN-CAUCASUS 'SILK ROUTE' IN EARLY MIDDLE AGES)

The author has analysed more than 200 fragments of silk discovered in the tombs of the northern-Caucasus belonging to the VI-IXth centuries

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A.D. on the basis of their quality, variety, design, texture and the printed motifs. She has concluded that the abundance of silk funds was due to the vigorous transit trade in silk between Byzantium, on one hand, and Central Asia and China, on the other, passing through this region. The route became popular, bacause the Sogdians of Central Asia were unable to find a market for their silk in Iran and also because from the VIIth century A.D., the Arabs blocked their path to the South-West. Hence, it was necessary for them to bypass Iran and so the route taken by these traders ran as follows : from the shores of the Aral Sea to the northern banks of the Caspian Sea, thence to the Black Sea up to Rion and Trapezunda and from there, on horses to Constantinople. The article also throws light on the contacts of the Northern Caucasus with other regions during this period.

—*SA* No. 2, 1967, pp. 55-78

Jayasona, K. L. A. D.

MAHĀVIHĀRA : THE ANCIENT SEAT OF BUDDHIST LEARNING

As a result of the mission of Mahinda, two important events have been recorded in the early history of Ceylon : the official establishment of the *Buddhasāsana* and the foundation of the *Mahāvihāra* at Anurādhapura.

In order to provide the monks of the Elder Mahinda's mission with all facilities required for their missionary activities, Devanampiyatissa, the king of Ceylon, made an offering of the royal park Mahāmeghavana, extending southwards from the city to the bank of Kadamba river. This park was neither remote nor close to the city of Anurādhapura. In this famous park, was founded the *Mahāvihāra*, the first abode of monks in the island. It became the first seat of learning, specially of Theravāda Buddhism in the Western world.

The *Mahāvihāra* consisted of many buildings and institutions. The dwellers of this Monastery were the custodians of Vibhajjavāda, *i.e.*, orthodox Theravāda. It attracted such Pāli scholars as Buddhaghoṣa, Buddhadatta, *etc.*, in the 5th century.

Buddhaghoṣa was converted and trained by the Elder Revata who advised him to go to Ceylon and translate the Siṅhalese *Aṭṭhakathās* which were composed by the inspired and profoundly wise Mahinda and were genuine, Buddhaghoṣa sailed to Ceylon, during the reign of the monarch, Mahānāma. He entered the Mahāpadhāna Hall of the *Mahāvihāra* and had the chance of listening to the Siṅhalese *Aṭṭhakathās* and Theravāda from beginning to the end propounded by the Elder Saṅgapali. He took up his residence in the secluded *Ganthakāra-vihāra* (perhaps the library of *Mahāvihāra*) and translated the *Aṭṭhakathās* according to the grammatical rules of Māgadhī.

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On the death of a rebel named Brāhmanatissa, Vaṭṭagāmini ascended the throne and built a monastery named Abhayagiri for the Thera Mahātissa who had helped the king during the 14 years of his flight and life in disguise through fear of the Tamils. Just after the bestowal of Abhayagiri upon the Thera Mahātissa, the *Mahāvihāra* monks expelled him from their fraternity on the ground of helping the families of laymen. Thereby arose a schism among the *Mahāvihāra* dwellers, and those who sided with Mahātissa went and resided in the *Abhayagirivihāra*. Displeased at this incident, Vaṭṭagāminī began to pay less attention to the dwellers of the *Mahāvihāra*, who undertook the great task of committing to writing the Buddhist scriptures that existed in Ceylon. When Buddhaghoṣa came to the *Mahāvihāra*, all those written texts were in the custody of the monks. From all the important commentaries like the *Mahā Aṭṭhakathās. Mahā-Paccarī Aṭṭhakathās* and the *Kurundi Aṭṭhakathās, etc.*, Buddhaghoṣa derived much material for his translation.

When Buddhism was introduced into Ceylon, there seems to have been the necessity for establishing the Order of Buddhist nuns too. According to the rules of *Vinaya*, Mahinda could not confer *pabbajjā* on the sister-in-law of Devānām-piyatissa who was desirous of joining the Order. He sent for his sister Saṅgamittā through a messenger Ariṭṭaha who was requested by the king to bring a branch of the Bodhi tree under which the Buddha attained enlightenment. So Saṅgamittā came to Ceylon taking with her the southern branch of the Bodhi tree which was transplanted in Anurādhapura.

Under the advice of the Elder Mahinda, king Tissa caused to put up all the buildings, lecture halls, walks, parks, *etc. Lohapasāda*, a nine-storeyed palace, resting on 1600 monolithic columns of granite was built in the early part of Ist century B. C. It was used for reciting scriptural sections by the Heads of various *ācārya-paramparās* who assembled in the two meeting places—*Ambalaṭṭhikā* and *Pañcanikāya-maṇḍala*. *Lohapasāda* was also used as a hall for preaching the doctrine.

Even the tutorial staff of the *Mahāvihāra* consisted of learned *Theras*. The dwellers of the *Vihāra* seem to have been well-versed in politics, social science and laws. Regarding the matters of *Vinaya*, the *Mahāvihāra* was the highest court of appeal. The inmates of the *Mahāvihāra* continually received monarchical patronage up to the reign of Vaṭṭhagāminī Abhaya. When the dispute between the *Mahāvihāra* and *Abhayagirivihāra* arose, the king wished to help the Abhayagiri sect. During the reign of Voharikatissa, the dwellers of the *Abhayagirivihāra* put forward the *Vaitulya Piṭaka* as the true teaching of the Buddha. The minister, named Kapila, appointed by the king to investigate, gave the verdict against the genuineness of the *Vaitulya Pitaka*. As a result, the *Vaitulya* books were burnt.

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The trouble did not end. A man called Saṅgamitta from Kavirapattana came to Ceylon during the regin of Mahāsena with the firm determination of making the *Mahāvihāra* accept the Vaitulyavāda. He resided in the *Abhayagirivihāra*, and persuaded the king to stop the giving of alms to the *Mahāvihāra* monks on pain of a fine of 500 pieces of money. The poor starving monks decided to face death rather than accept Vaitulyavāda and left the *Mahāvihāra*. Realizing his aim achieved, Saṅgamitta made the king destroy the 364 monasteries belonging to the *Mahāvihāra*. Thus the heyday of the *Mahāvihāra* ceased to exist, but the conflict between the two monasteries continued.

—*WB* Vol. XV No. 9, April 1967, pp. 247–50

La Plante, John

ARTS OF INDIA AND SOUTH-EAST ASIA (IN BRUNDAGE COLLECTION IN THE M. H. DE YOUNG MEMORIAL MUSEUM, SAN FRANCISCO)

The ancient arts of India, South-East Asia and Japan are by no means well represented in the Brundage Collection as are those of China. One of the reasons of this lack is the acceptance in these countries of the system of cremation of the dead which required no grave furnishings. The author has discussed many notable art-pieces preserved in this collection.

South-East Asia is represented both in its Hindu and Buddhist aspects. Spiritualized Gupta form is seen in the magnificent head of a Dhyānī Buddha from Borobudur. Several master-pieces of first rank come from Cambodia. Among the very earliest representations of Bodhisattvas in South-East Asia are two remarkable large bronze Lokeśvara in the Prei Khmeng style (late 7th century). Of the master-pieces of Bakheng style (10th century) is a life-size Viṣṇu. Bapionry style (11th century is brilliantly exemplified by the anatomically perfect figures of a king and queen in polished stone.

The Tantric form of Buddhism produced an amalgamation of Hindu and Mahāyāna concepts and is represented by a particularly lovely and gilded copper respousee seated Tārā.

—*CF* Vol. VIII No. 4, July 1966, pp. 42–45

Litvinskii, .A.B

ARKHAEOLOGIYA TADJIKISTANA ZA GODY SOVETSKOY VLASTI (ARCHÆOLOGY OF TAJIKISTAN DURING THE YEARS OF SOVIET POWER)

The author gives a chronological account of the different archaeological expeditions in Tajikistan during the Soviet regime and dwells

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upon the significance of each. On the basis of the archaeological finds in central, south-western Tajikistan and the Pamirs, the author concludes that these cultures had more affinity with south and south-western areas than with the north.

T.I. Zeymal has found material which proves the existence of ties with India and Afghanistan. The Śaka population in the Pamirs was akin to the ancient people of the Indian subcontinent and the author proves the veracity of this statement by a reference to Patañjali. The writer asserts that these Śakas migrated to north-eastern India and also participated in the destruction of the Graeco-Bactrians.

The Tajik archaeologists discovered at Ajina-tepe, a Buddhist monastery, built in the seventh and the first half of the eighth century. The walls and roofs are covered with frescoes and there are several clay figurines of the Buddha in a variety of poses. The major portion of a clay sculpture of the Buddha, twelve metres long, was discovered in 1966. The author feels that the subsequent architectural plans of the Muslim *Madrasas* have been modelled after this Buddhist monastery.

Buddhism came to eastern Turkestan in the 2nd century B.C. as a result of the efforts of An Shi-Kao.

—*SA* No. 3, 1967, pp. 106–23

Litvinskii, B.A.

SLOZHNOSOSTAVNOY LUK V DREVNEY SREDNEY AZII K PROBLEME EVOLYUTSII LUKA NA VOSTOKE (THE COMPOSITE BOW IN THE ANCIENT CENTRAL ASIA—THE PROBLEM OF THE EVOLUTION OF BOW IN THE EAST)

The author discusses the evolution of the composite bow in Central Asia, taking into account its simultaneous development in Europe, Egypt the Near East the Middle East and India and China on the basis of archaeological as well as literary evidences. The writer has illustrated the paper with suitable sketches of different types of bows at their various stages of evolution and has marked about seven distinct phases between one thousand B.C. and the Ist century A.D. The conclusion is that the last stage, *i.e.*, the Kuṣāṇa-Sassanid composite bow, was more effective than the Scythian type and was the optimum that could be achieved under the process which has started about two thousand years ago.

Some of the composite bows in India were very powerful, as is clear from their depiction in the frescoes of Ajantā. The Central Asian type of bow was very popular in India and Iran in the Sassanid period.

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—*SA* No. 4, 1966, pp. 51–69

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Lokesh Chandra
THE ŚIVA TEMPLE OF INDONESIA

The great Śiva temple at Prambanan in Indonesia is a marvellous piece of architecture. The entire complex of the temple comprises 16 temples in the inner courtyard and 224 minor temples outward. The central *śikhara* of the main temple rises over 140 feet. The 224 peripheral temples reach an imposing height of 45 feet and represent the 224 universes of the cosmological system of the *Śaivasiddhānta* according to *Bhuvanakośa*. Built at the beginning of the 10th century A.D. by king Balituṅga, the temple lost its splendour, as the royal residence moved to East Java. After centuries of neglect, the structure collapsed in an earthquake about 1549 A.D. Since 1918 the Archaeological Service of Indonesia has been busy restoring the colossal central temple which was completed by December 1953.

—*BJ* Vol. XIII No. 24, June 1967, pp. 49–54

Majumdar, B.K.
JAVA AND INDIAN CULTURE

The Chinese pilgrim Fa-hien, who spent 5 months in A.D. 414-15 in Java, bears testimony to the prevalence of Brāhmaṇical religion there in the 5th century. A legend attributes the conversion of the island to Buddhism to Prince Guṇavarman of Kashmir. Evidence about the political history of Java is based on the ancient inscriptions of Malay Archipelago, *i.e.*, those of Mūlavarman, the Kolei inscription and those of Pūrṇavarman of West Java. The contemporary notices in Chinese chronicles and the Kavi chronicles like the poem *Nāgarakṛtāgama* (*c.* 1365 A.D.) and the prose work *Pararaton* (*c.* 1615 A.D.) containing the history of Java for these centuries are also valuable.

After dealing with the political history of Java, the author proceeds to describe its cultural attainment. Between *c.* 400 and 1500 A.D. all the Indian religions—Hinduism, Buddhism and Tantrism—appeared and disappeared in Java, as evidenced by epigraphs, temples and sculptures. Almost all the temples built in the Indo-Javanese period are dedicated to Śiva. Pāli Buddhism has a considerable hold over the whole of the Malay Archipelago including Java till the close of the 7th century. Sanskrit Buddhism (Mahāyāna) superseded Pāli Buddhism with the rise of the Śailendra power in the 8th century. Tantrism, too, seems to have gained some importance in Java. King Kṛtanagara (1268-1292) of the Sinhasari dynasty of East Java was well posted in Tantric practices.

The art and architecture of Java relate solely to Central and Eastern Java, and may be divided into two periods: (1) the primitive period represented by Brāhmaṇical monuments in the Prambanam valley and Kedu

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plains, and (2) the romantic period represented by the Lora-Jongrong group of Brāhmaṇical temples. The art of these temples is characterized by sobriety and dignity. *Candi Sevu* is a group of 250 Buddhist temples, the biggest Buddhist sanctuary next to the wonderful Borobudur in Kedu plain which contains 432 niche temples enshrining Dhyāni Buddhas. The detached images are the finest specimens of Indo-Javanese sculpture. In them, devotion appears rather as a culture than as a passion. The three main temples of the romantic Lora-Jongrong group are full of reliefs depicting the *Rāmāyaṇa* and Kṛṣṇa stories.

The legal system of Java was substantially based on *Manu-saṁhitā*. and its literature is greatly influenced by Sanskrit literature, especially by the epics. It is written in Kavi which is a mixture of Sanskrit and a Polynesian dialect. Javanese poetry follows the rules of Sanskrit metre and the subject matter is derived mainly from Sanskrit.

—*IAC* Vol XVI No. 2, April 1967, pp. 82–94

Majumdar, B.K.

A NOTE ON SOUTH INDIAN INFLUENCES IN SOUTH-EAST ASIA

The writer has given an interesting estimate of the Indian cultural influence in South-East Asia. He has, first of all, dealt with the question as to which region in India had a major share in sending Indian settlers to South-East Asia. He has cited evidences to show Bengal's direct intercourse with the Malay Archipelago. Thus, without minimising the unmistakable traces of North Indian influences, particularly in the domain of art, religion and literature, the South Indian influences have been postulated on four principal grounds by the author :—

(a) that there was direct intercourse between the Andhra country and Malaysia, particularly Malay peninsula;

(b) that the epigraphy of Kambuja and Campā shows the use of the script of the Pallava *grantha* character;

(c) that Burma, Siam and Kambuja chose to remain Hīnayānist countries, and

(d) that coastal regions of the South took a more or less active part in the colonial and cultural expansion beyond the seas.

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—*IAC* Vol. XVI No. 1, January 1967, pp. 50–53

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Majumdar, B. K.

THE ROLE OF INDIAN RELIGION IN SOUTH-EAST ASIA (EARLY PERIOD)

In pre-historic times, Indonesia was inhabited by men of the Melanesian group probably migrating from Australia and New Guinea. They were later replaced by the peoples of the Indonesian groups. They had a civilization of their own before the age of Hindu settlement in the early centuries of the Christian era.

The pre-historic remains and the Paleolithic and Neolithic implements discovered in those regions reveal a very primitive culture which may be termed as Megalithic culture. Theories have been advanced to prove the relationship between this culture and that of the pre-Aryan India. Coedes' theory is that one or several ethnic waves, originating in Indo-China or the islands, flowed into India before the Aryan migration. A second theory is that either the Dravidians or the Aryans, when they entered India, succeeded in pushing back the aboriginal inhabitants of the land to South-East Asia and there was thus a pre-Aryan influx of Indian culture which would explain the evidence afforded by tools and language of a common culture throughout both regions. The West Chinese origin of the Indonesian and pre-Aryan culture still awaits solution.

The testimony of pre-historic archaeological remains of these regions render it possible that the Austronesian races must have entered S. E. Asian lands sufficiently in advance of the Hindu colonists whose culture they imbibed to a large extent.

The oldest Indian settlement (ancient Kambuja), called Fu-nan by Chinese annalists, was, according to a legend current there, founded by the Brāhmaṇa Kauṇḍinya. According to Cambodian annals, a King Ādityavaṁśa of Indraprastha came to the country of Kok-tho-lok and got possession of the country by marrying the daughter of the Nāgarāja. The Nagi tradition recorded in a Campā inscription (A.D. 657) states that another Brāhmaṇa from P'an-P'an, named Kauṇḍinya, was elected king by the people of Fu-nan and he introduced Indian laws, manners and customs.

The theory of political conquest in S.E. Asia by Indians has been ruled out. It was a peaceful penetration spread over a long period of time. Though the chronology of Hindu cultural expansion is difficult to trace, it seems reasonable to state that by the beginning of the Christian era, Indian settlements had taken deep root in regions from Burma to Java and Annam in the South-East. The discovery of the Buddha-images in Amarāvatī style and a number of Sanskrit place-names in these regions are very important clues.

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In the Fu-nan period of Cambodian history (*c.* Ist century A.D.-550 A.D.) Śaivism was the prevailing religion. The Bodhisattva cult might also have had some adherents. The religious development reached its height in the Angkor period (9th-14th centuries). Jayavarman II introduced the Devarāja cult, in which Devarāja was the eternal proto-type of the mortal king and a Brāhmaṇa priest was a permanent link between him and the ruling dynasty. King Sūryavarman I (*c.* 1001-1050 A.D.) was the first Buddhist king to occupy the throne. King Sūryavarman II (1111-1150 A.D.) erected the famous Angkor Vat. During the reign of Jayavarman VII (1181-1220 A.D.), Mahāyāna seemed to be the dominant religion. The Hīnayāna Buddhism spread following the sack of the Kambuja capital in about 1313 A.D. by the Siamese.

In Campā, Purāṇic Hinduism and Buddhism had great influence on the people. The majority of the inscriptions invoke Śiva who was given decidedly a superior position among the Trinity. The *Mukha-liṅga* symbolises the identity of the king with Śiva. Being invoked in several inscriptions, Viṣṇu did not, however, play a mean part. Several Buddha-images discovered from Dong-Duong and Annam are an indication of the introduction of Buddhism in the early centuries of the christian era. The Annamites, who conquered Campā in the 15th century, introduced Chinese form of Buddhism and Islam.

Both Hinduism and Buddhism flourished during the rule of Indianised kings in Sumatra. The Malayan epigraph suggests that the rulers of Śrī-vijaya (*mod.* Pālembarg) favoured the Vajrayāna doctrine. This mystic form of Buddhism did not flourish here till the arrival of Vajrabodhi from South India. In the 8th century, Mahāyāna made much headway.

—*QRHS* Vol. VI No. 3, 1966-67, pp. 132-39

Masson, V. M.

PROTOGORODSKAYA TSIVILIZATSIA YUGA SREDNEY AZII (PROTO-URBAN CIVILISATION OF SOUTHERN CENTRAL ASIA)

Materials discovered during excavations at Namazga V have shown striking similarity with articles of Harappa and Mohenjo-daro, specially the pottery. Metallic articles from Altyn-tepe are also identical with goods discovered in the cities of the Indus Valley. In southern Turkestan many things, undoubtedly brought there from the Indus Valley, have been unearthed. The author feels that the Namazga V finds may be said to belong to the same period as the late Harappan tombs.

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After a description of male figurines discovered in south Turkmenistan, the writer concludes that they show ancient Indian iconographic or

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more probably ideological influences connected with the extension of some organic cult or ceremony.

A sculpture having three animal heads has been discovered in southern Turkmenistan which again shows cultural influences of Mohenjo-daro and Harappa, where such seals have been found.

At Altyn-tepe pictographical writing is also found on clay figurines.

Ivory articles of Indian origin have also been found at Altyn-tepe. Three ivory sticks of Altyn-tepe are identical with those found at Mohenjo-daro.

The author concludes that the presence of articles of undoubted Harappan origin enables a scholar to draw parallels between the proto-urban civilisation of southern Turkmenistan and the Indus Valley civilisation.

—*SA*. No. 3, 1967, pp. 165--90

Mehrotra, L.L.

GLIMPSES OF TIBETAN CULTURE

It was in the 6th to 7th centuries A.D. that Buddhism first went to Tibet from India and since then much of the religion, philosophy, art and poetry of the country was influeneed by Indian thought.

The religion that was in vogue in Tibet before the introduction of Buddhism was known as Bon. Buddhism exerted a tremendous influence over this religion. Buddhism, however, was itself influenced by it resulting in the introduction of a number of deities.

There are five major sects or Orders of Tibetan Buddhism, *viz.*, Nyingmapa, Saskyapa, Kargyupta, Kadampa and Gelukpa. The last mentioned is mostly in vogue at present. Three very famous monasteries of Tibet, belonging to this sect, may be seen on the outskirts of Tibet. At Shigatse, there is another well-known Geluk monastery called Tashi Lhunpo which is the traditional seat of the Panchen Lama. Gendun Dub pa, who built Tashi Lhunpo, was actually the abbot of Depung monastery. He was the first Gyal-wa-Rimpoche, the precious Victor, which is the traditional title of the Dalai Lama. The word *Dalai Lama* is a Mongol word. It is the Mongol translation of the Tibetan word *Gyatsho*, which means 'Ocean'. The third Gyal-Wa-Rimpoche was Sonam Gyastsho. He was invited by Altan Khan, the Mongol Emperor in 1577 and was called Dalai Lama by the latter. Subsequently, all his preceding and succeeding incarnations were called

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Dalai Lamas. From 1391, the unbroken tradition of this institution of Dalai Lama from Gendun Dub pa to the present, the fourteenth Dalai Lama, is a very notable feature of the history and culture of Tibet.

—*YE* Vol. XV No. 60, Winter 1966, pp. 2–9

Mookerjee, Nanda

THE STUDY OF SANSKRIT IN GERMANY

German interest in Indian classical studies can be traced back to two hundred years at least. Friedrich von Schlegel was one of the first Germans to learn the Sanskrit language in 1802 from Alexander Hamilton, and translated the *Hitopadeśa*. Inspired by him, his brother August Wilhelm Schlegel (1767-1845) made a thorough study of the language and was appointed the first Professor of Sanskrit at Bonn University in 1818. To him we are indebted for the first critical edition of the *Bhagavadgītā*.

Goethe's intimate friend, Wilhelm von Humboldt (1767-1835) learnt Sanskrit to study original texts and was responsible for the gradual introduction of Sanskrit into most German Universities as a separate subject.

Franz Bopp published several extracts from the *Rāmāyaṇa* and the *Mahābhārata* and wrote on the *Conjugation System of Sanskrit Language in Comparison with that of Greek, Latin, Persian and German Languages.* Friedrick Ruckert (1788–1866) translated several epic texts such as *Nala-Damayantī, Sāvitrī, Raghuvaṁśa* and the *'Battle of Kirāta with Arjuna'* of Bhāravi.

Max Müller, a disciple of Brockhaus, attended several lectures of his teacher at Leipzig. He soon acquired mastery over Sanskrit, and translated the holy scriptures of India. His publication of the *Ṛgveda* was an outstanding event.

Paul Deussen's translation of the Upaniṣads attracted great attention in India.

The study of Sanskrit in Germany is well organized and every important library has a special collection of books on Sanskrit literature.

—*BJ* Vol. XIV No. 1, August 1967, pp. 117–20

Mukherjee, B.N.

THE SIGNIFICANCE OF THE APPEARANCE OF THE NAME OF CAṢṬANA IN CENTRAL ASIAN MANUSCRIPTS

According to the three books in the Uigur-Turkish language, discovered in the Turfan area in Central Asia, the story of Castani ilig

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appears in the *Dasakrmapuda awtanamal*, which was translated by Silazin from the Waibaziki (*Vaibhāṣika*) Sangadas' Toxri version of the text written in Ugu-kusan language connected with Kuci in Central Asia. If Sangadas be the same as Saṅghadāsa mentioned by Tārānātha as a pupil of Vasubandhu, then the *Dasakrmapuda awtanamal* was composed in the Kuci region by the 4th or 5th century A.D.

Again, Caṣṭana is alluded to as residing in Ucayan baliq (*i.e.*, Ujjayinī) which, according to Ptolemy, also was the place of residence of Tiastenese (Caṣṭana), who reigned in the 2nd century A.D. Thus, the name of Caṣṭana was well-known to the author or authors of the aforesaid work in the 4th or 5th century A.D. As the story of Caṣṭana occurs in a Buddhist legend of fight with demons, it does not imply a political connection between Caṣṭana and Central Asia.

As Kuci was situated on a trade-route from which highways ran to different parts of India, and Chinese commodities, according to the *Periplus*, used to be brought to Barygaza through Bactria via Ozene, merchants and carvan leaders could have brought to Kuci the news of Caṣṭana's rule in Ujjayinī.

Thus, the text concerned may indicate commercial connection between Central Asia and the Ujjayinī region in the days of Caṣṭana and the knowledge of his name shown by Ptolemy in Egypt would point to an important role played by the dominions of Caṣṭana in the Sino-Roman and Indo-Roman commerce.

—*IS* Vol. VII No. 3, April-June 1966, pp. 229–31

O' Connor, S.J.

NOTE ON A *MUKHA-LIṄGA* FROM WESTERN BORNEO

A number of *liṅgas* recorded from scattered sites in Borneo have eluded classification and do not permit chronological inferences to be drawn. A tentative chronological conclusion on one of those with the emblem of a face (*i.e.*, *mukha-liṅga*), found in the Kapuas River basin in the Indonesian province of West Kalimantan, is drawn here.

Bakker said that it had been discovered on the right bank of the Sepaoek River close to where it joins the Kapuas. It was exposed after an earthquake and was discovered by Prince Lakṣmaṇa, the former ruler of the Sepaoek area, who had it removed to the town.

This *mukha-liṅga* is divided into three equal sections : a cubic base (*Brahmabhāga*), an octagonal mid-section (*Viṣṇubhāga*), and a cylindrical upper portion (*Rudrabhāga*) which bears a small face.

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More than twenty *mukha-liṅgas* have been recovered from sites in Cambodia and in the Transbassac areas of Vietnam. Henri Parmentier believed that the *liṅgas* bearing small faces were a feature of Funanese culture (6th century and earlier). Subsequent scholars are not so precise and regard them as certainly pre-Angkorian, *i.e.*, prior to the 9th century.

The Borneo *mukha-liṅga*, rigorously divided into three equal parts, retains some rounded swelling at the top, comparable to that in several pre-Angkorian examples. In both the Borneo emblem and pre-Angkorian *liṅgas*, the face is small in proportion to the size of the *liṅga* and the coiffure (*jaṭā*) is arranged in the same manner, the hair being pulled up into a chignon and tightly bound by a single ligature above which the hair forms a globular mass, the top merging with the vertical frenum.

The *mukha-liṅga* of Sepaoek, under discussion, offers sufficiently detailed analogies with the pre-Angkorian *mukha-liṅgas* of Cambodia to be assigned to a date prior to the 9th century. Because of its attenuated realism, it is later than the naturistic *liṅgas* of the Funanese period which ended in the latter part of the 6th century. It is, therefore, possible to assign it to the 7th or 8th century.

—*AA* Vol. XXIX No. 1, 1967, pp. 93-96

Pathak, Suniti Kumar
TIBETAN LITERATURE

The Tibetan literature, dating back to the 7th century A.D., developed along two different lines, *viz.*, translation into Tibetan of the Indian Buddhist Sanskrit texts and books of Chinese literature, and (2) indigenous Tibetan literature.

The great collections of the *Bkan'gyur* and *Bstān'gur* consisting of about 5,000 translated texts in Tibetan, describe the wide range and scope of the translated literature. The *Bkan'gyur* contains the commandments of Gautama Buddha, and *Bstān'gyur* (popularly known as Tibetan *Tripiṭaka*) comprises the commentaries and philosophical texts written by many Buddhist scholars like Nāgārjuna, Asaṅga, Vasubandhu, Diṅnāga, *etc.* The Tibetan *Tripiṭaka* is different from the general enumeration of the Pāli *Tripiṭaka.*

The secular texts translated into Tibetan from Indian and Chinese sources amount to no fewer than a thousand. Among the secular Indian texts translated into Tibetan are *Meghadūta*, *Kāvyādarśa*, *Nāgānanda*, *Pāṇini's Sūtra*, *Kalpa-vyākaraṇa*, *Nīti-śāstra*, *Aṣṭāṅga Āyurveda Saṁhitā*, *Vetāla-pañcaviṁśati*, *etc.*

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The ancient documents from Chinese Turkestan and the folk-lore of north-eastern Tibet, discovered from Tun Huang Cave-monastery, explicitly prove the existence of indigenous pre-Buddhistic Tibetan literature. Historically, the indigenous Tibetan scholars had received an impetus when Dīpaṅkara Śrījñāna visited and met '*brom ston* in the middle of the 11th century. During the post-Dīpaṅkara period, the indigenous literature included various fields of study such as Religion and Philosophy, Annals and History, Biography and Autobiography, Stories and Anecdotes, Sagas and Lyric Songs, Memoirs and Elegant Sayings, Dramas, Art and Technical Sciences, and Grammatical Treatises.

The *gsun'bum* is mostly a collection of the religious and philosophical texts dealing mainly with metaphysical doctrines, Tantric mysticism, process of meditation, *etc.* The historical literature includes five types, *viz.*, chronicles and annals, traditional accounts, and oral stories; religious histories ; political and rulers' accounts and chronological chart genealogies. The *Padma than yig*, including other *bka'gtam* and *rnam thar* texts, represent the early biographical literature. The *Ksar* saga is as popular as the *Rāmāyaṇa* in India. Love songs composed by Dalai Lama VI deserve special mention for their poetic spirit and realistic mundane approach.

The *Sokya kgs bsod* and similar works of Mi Fam (19th century) are specimens to Tibetan elegant sayings or books on practical wisdom. Tibetan drama originated from the Indian *nāṭakas* and subsequently devolped as a new form of literature. The *Dri med kunldau*, the *Chos rgyal nor bzan* and the *Rgyal po dou grub* are the indigenous dramatic representations of the *Vessantara* and *Sudāna Jātakas* and of king Amoghasiddhi of Indian origin.

Among the Arts and Technical sciences may be mentioned the *Pratimā-māna-lakṣaṇa*, the astrological works like *brtan brtis*, *rtis kyi'byun khun*, *ete.*, and treatises on medicine, chemistry and alchemy.

Attempts were made by Tibetan scholars to compose Tibetan commentaries and analyses of Sanskrit grammars like the *Kalpa-Vyākaraṇa* and others for correct pronunciation and rendering of Buddhist Sanskrit *mantras*.

—*BRMIC* Vol. XVIII No. 3, March 1967, pp. 84–88

Prematilleke, L.

IDENTITY AND SIGNIFICANCE OF THE OBJECT HELD BY THE DWARFS IN THE GUARD STONES OF ANCIENT CEYLON

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There are three groups of sculptures that adorn the guardstones which are placed on either side of the lights of steps leading to the ancient

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shrines of Ceylon. Among these, the dwarfs are usually shown holding a whip-like object hanging in a cluster of strands alongside the edge of the niche of the guardstone. This object is passed off by scholars merely as a club or a garland.

The head-dress of these figures is of two types : (a) *Śaṅkha*-crown formed by two conches with their open ends spreading out, and (b) *Padma*-crown formed by a double-petalled lotus. Taking into consideration these two types of crowns, S. Parṇavitana identifies the two dwarf figures as representations of Śaṅkhanidhi and Padmanidhi, respectively, who are the attendants of Kubera, the god of wealth and regent of the north.

The Ceylonese sculptors deviated from the Indian iconography and made an innovation in depicting Śaṅkhanidhi as wearing a conch-crown, and Padmanidhi, a lotus-crown.

The *Śaṅkha* and *Padma* mentioned as portrayed on the door-steps of Kubera's mansion in the *Meghadūta* of Kālidāsa were the actual representations in bodily form (*likhita-vapuṣau*) of Śaṅkhanidhi and Padmanidhi, according to Dr. Sivarammurti.

From the representations of dwarfs at Rājagirilena-kanda, Mihintale, Abhayagiri *dāgāba*, Vijayabahu Palace (5th-6th century A,D.), Mahāsena's Palace, Anurādhapura, and a sculpture preserved in the Archaeological Museum, Anurādhapura, the author of this article makes it evident that the object held by the dwarfs in the guardstones of Ceylon is a further development of the symbols of Śaṅkhanidhi and Padmanidhi, the original form of which, as represented in the Besnagar *Kalpa-druma* capital of Heliodorus' Garuḍa-pillar, shows a conch and a lotus exuding coins.

—*AA* Vol. XXVIII Nos. 2-3, 1966, pp. 155-61

Pugachenkova, G. A.

DVE *STŪPA* NA YUGE UZBEKISTAN (TWO *STŪPAS* IN THE SOUTH OF UZBEKISTAN

The author, on the basis of a study of architectural plans of Buddhist *stūpas* in Afghanistan, refutes those Soviet scholars who hold that the ruins of a building, situated in the south-west of the old town of Termez and locally called Zurmala, are not that of a Buddhist *stūpa*. According to him, the *stūpa* was constructed in the reign of the Kuṣāṇa ruler, Kaniṣka.

The second *stūpa* discussed by the author is situated on the banks of Amu Darya in the small town of Ayrtam. The town people call the

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building 'Tumboy'. The author dates it to the 2nd century A.D, Here coins of Kaniṣka have also been discovered.

The writer feels that the two *stûpas* discussed in the article reflect the process of introduction of Buddhism in Bactria-Tokharistan.

—*SA* No. 3, 1967, pp. 257–64

Ranov, V. A.
SHLIFOVANNIYE TOPORY IZ TAJIKSTANA (POLISHED AXES FROM TAJIKISTAN)

The polished axe was first discovered in Tajikistan in 1958 from Kuy-Bulen. The author has discussed this axe along with others which were also found in Tajikistan. These finds are said to belong to the period between four to three thousand years B. C. These axes have, according to the author, much in common with the axes discovered in India.

—*SA* No. 4, 1966, pp. 168–72

Saha, Kshanika,
INTRODUCTION OF BUDDHISM INTO CENTRAL ASIA

It seems that before the actual introduction of Buddhism in Central Asia in the Kuṣāṇa period, there were not only commercial, but also cultural, contacts between India and the countries beyond the Himālayas.

From the tribal movements from Central Asia to India, it is apparent that about 110 B.C. the Śakas, who included the Kuṣāṇas, crossed the Hindukush and entered into Afghanistan where Buddhism had already spread in the post-Aśokan period.

After the Śakas, the Kuṣāṇas, who were a sub-clan of the Yueh-chi, took the lead in the conquest of Afghanistan and north-western India. Kujula Kadphises was the earliest Kuṣāṇa ruler who came to India as far back as 25 A.D., and seems to have shown favour to Buddhism. Kujula Kadphises was succeeded by Wima Kadphises. After his demise, Kaniṣka succeeded to the throne and consolidated his empire from Kashgar and Khotan to Afghanistan and Gandhāra, and later extended up to the Indus region. An inscription of Kaniṣka from Mathurā proves that his dominion extended up to Mathurā.

Kaniṣka was closely connected with the Fourth Council which was held near Jalandhar or In Kuṇḍala-vana in Kashmir under the chairmanship and vice-chairmanship of Pārśva and Vasumitra. The *Vibhāṣās* were compiled in this council. During Kaniṣka's reign, the Buddhist

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canonical texts were carried by missionaries to Kashgar aod Khotan. In thc *Vibhāṣās*, the doctrines of the Sarvāstivādins were given preference. From this fact, it may be inferred that Kaniṣka patronized and helped the propagation of the Sarvāstivādin school. The Dharmaguptas and Mahīsāsakas probably entered into Central Asia after the Sarvāstivādins. The latter were supplanted by one of their sub-sects., *viz.*, the Mūlasarvāstivādins, who became popular in all the centres of Central Asian Buddhism. The state of Buddhism in Central Asia after Kaniṣka is known from the records of Fa-hien and Hiuen Tsang who crossed the country in 399-400 and 629-630 A.D., respectively. Numerous documents and art remains also throw light on Central Asian Buddhism.

—*MBo.* Vol LXXV Nos. 5-6, May-June 1967, pp. 178-82

Sarkar, Himansu Bhusan

THE CULTURAL AND POLITICAL BACKGROUND OF INDO-JAVANESE HISTORY (THE SECOND PHASE: THE FIRST FRUITS OF THE IMPACT OF INDIAN AND AUSTRONESIAN CIVILIZATIONS IN INDONESIA)

We cannot yet definitely say which part of Java-Sumatra was known as Yavadvīpa in the 2nd century A.D. From some part of this island-complex, King Tiao-pien or Devavarman sent an embassy to China in 132 A.D. When Fa-hien visited Ye-P'o-T'i, he found that Brāhmaṇism was flourishing there, while Buddhism was not worth mentioning. The use of the Pallava-Grantha characters in the earliest inscriptions of Java, which are not far removed from Fa-hien's time, indicates that the Brāhmaṇical Hindus of Java in the first half of the 5th century A.D. originally hailed from the Pallava tracts of South India.

Shortly after this, an outpost of Indian culture was established in Borneo. Seven *yūpa*-inscriptions at Muara Kaman in East Borneo refer to the performance of *Bahusuvarṇa* and gifts of *jaladhenu*, *ghṛtadhenu*, *kapila*, *tila-parvata* and *vṛsabhaikādaśa* by king Mūlavarman, son of Aśvavarman and grandson of Kuṇḍuṅga. These inscriptions bear the stamp of a civilization and culture that is entirely Indian. On paleographic grounds, these inscriptions may be dated about 400 A.D., and the use of the Pallava-Grantha characters indicates that the Hindu colonists of this region originally belonged to the Pallava tracts of South India. Much further to the north of Muara Kaman, traces of Indian culture in the form of Hindu and Buddhist images have been found at Kombeng in the valley of the river Pantun and at another point on the confluence of the Muhakkam and Rata. In West Borneo traces of Hindu culture have been found along the banks of the river Kapuas. Reference may be made in this connection to Sepauk (in Sintang) *mukha-linga* and other Śaiva objects from Malabai region and a Gaṇeśa image from North Borneo.

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Buddhism also enjoyed popularity, especially noteworthy being the series of inscribed umbrellas from Batu Pahat and the Sambas finds.

Archaeological finds and inscriptions indicate that Indians had settled down in northern, western and eastern parts of the Malay Peninsula in 4th-5th centuries A.D. Paleographic evidence indicates that colonists from both South and North India were involved in the process of colonising these regions, more particularly the former. Great interest attaches to an inscription on a short votive tablet mentioning *mahānāvika* Buddhagupta, an inhabitant of Raṅgamṛttikā, which, as shown by the discovery of the seal of the *mahāvihāra* of Raktamṛttikā, may be identified with Rajbaridanga site in Murshidabad Dist., West Bengal. The Indian colonists, who settled in the harbour regions of the Malay Peninsula and on the different sides of Takua-Pa, have left vestiges of architectural and sculptural art representing strong Indian influence. The Indian settlers also appear to have contributed to the high standard of civilization obtaining in this region.

Some of the early Sanskrit inscriptions from Java refer to King Pūrṇavarman, the lord of Taruma. The use of Pallava-Grantha characters in these records of *c.* 450 A.D. leads one to assume that the Hindu settlers in West Java migrated from the Coromandal Coast of South India. Pūrṇavarman, his father Rājādhirāja and his grandfather Rājarṣi, like Kuṇḍuṅga Aśvavarman-Mūlavarman, may have been either leaders of Indian colonists or indigenous chieftains who had adopted Indian culture and civilisation. The inscriptions from Java are slightly posterior to the *yūpa*-inscriptions from Borneo. It is possible, therefore, that colonists from South India first settled down in Eastern Borneo and then in Java. But it is no less likely that the Hindu colonists of Borneo and Java might have belonged to two different waves of migration. When Fa-hien reached Ye-P'o-T'i (Java), it was probably ruled by Pūrṇavarman's father or grandfather.

Chinese sources refer to one Guṇavarman of Ki-pin (Kashmir) who came to Cho-p'o (Java-Sumatra), converted its king and queen to Buddhism and later, at the invitation of the Chinese emperor, went to China and propagated Hīnayāna Buddhism.

At Tuki Mas, Central Java are found some 16 Śaiva and Vaiṣṇava symbols and a Sanskrit inscription in *Upajāti* metre in Pallava-Grantha charaters of about the middle of the 7th century A.D. The Chinese sources mention a new kingdom, Ho-ling, usually located in Central Java, which emerged into lime light in this period. Ho-ling undoubtedly stands for Kaliṅga, which fact seems to indicate that the ports of Kaliṅga served as points of embarkation of Indian colonists for Central Java. In the 7th century Ho-ling was already a famous centre of Buddhism, and the Chinese

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pilgrim Hui-ning *en route* to India came here (664-65 A.D.), stayed here for three years and translated some Buddhist texts with the help of a native scholar named Joh-na-poh-t'o-lo or Jñānabhadra.

With the Indo-Javanese contact becoming deeper (fifth-sixth century), the highest official designations were Sanskritised, but the names of all other functionaries remained Indonesian in origin and content. In the social sphere, this period saw some fusion of Indo-Javanese races in Central Java. In the initial stages, the Javanese people were somewhat opposed to Indian impact, but the opposition disappeared when in course of several centuries of contact, the Javanese came to realise that the foreigners represented a superior culture which did not pose any military threat to them and they voluntarily adapted themselves accordingly. When this synthesis was achieved by the 8th century A.D., the stage was set for ushering in the golden age of Indo-Javanese history.

—*JIH* Vol. XLIII Pt. I, April 1965, pp. 87–109

Sarkar, Kalyan Kumar

SOME SANSKRIT PLACE-NAMES IN ANCIENT CAMBODIA

One of the most remarkable features of the spread of Indian culture in Cambodia at a very early epoch was the introduction of a new Sanskrit vocabulary. These Sanskrit loan-words reveal a phase of old Khmer life which was strongly influenced by Indian culture. A large number of regions, towns, villages, fields, hills and establishments have Sanskrit names with different endings like *ālaya, āśrama, paṭṭana, deśa, grāma, pura, etc.*, the last being the most common.

Several geographical names like *Śivapura, Śiva-paṭṭana, Iśvarapura, Maheśvarālaya, Viṣṇu-grāma, Siddhāyatana, etc.*, are based on some divinity or personality. A large number of other geographical names like *Yaśodharapura, Rajendrāśrama, Īśānapada, Śreṣṭha-nivāsa* and *Sūrya-parvata* are connected with the names of great kings such as Yaśovarman, Rajendravarman, Īśānavarman, *etc.*

The name Madhyadeśa is so widely prevalent that it is difficult to determine whether it refers to the well-known region in India or to a region of the same name in ancient Cambodia. In a Sanskrit inscription of Phnom Prah Net Prah (A.D. 1006), Madhyadeśa occurs as the name of a lady in the service of the royal palace. The Sanskrit stèle of Kapilapura and the stéle of Prah Bat mention a Brāhmaṇa named Sarvajñamuni and another Brāhmaṇa named Agastya, who are said to have come from Āryadeśa which seems to stand for India proper, *i.e.*, *Āryāvarta*.

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Pūrvadeśa of Cambodian inscriptions might have corresponded to the division of the same name mentioned in the *Kāvya-mīmāṁsā* of Rājaśekhara. A district called Pūrvadeśa, mentioned in Khmer portion of the Sdok Kak Thom inscription, was situated to the east of Aṅkor.

The country of Nāgapaṭṭana, the name of Aṅga and *Dakṣiṇā-patha*, *etc.*, also occur in the inscriptions. The name *Jana-pada* might have been of a place in Cambodia. Curiously enough, Gaṅgā, besides being the name of a river there, is often applied to the name of a village such as *Sruk Gaṅgā*, 'Gaṅgā village'. Most of the place-names have their counterparts in North India, Whether North India was the source of expansion of Indian culture in Cambodia requires further investigation.

Later, there was a tendency to replace these Sanskrit names by Khmer words. From the semantical point of view, a few Sanskrit place-names seem to have strange forms, *e.g.*, *Kṛtajña-vana*, *Nirvāṇa*, *Kāmadhenu*, *Vibheda*, *etc.*

—*VIJ* Vol. III Pt. 2, September 1965, pp. 294–304

Sircar, D.C.

INDIA AND THE WORLD IN EPICO-PURĀṆIC, BUDDHIST AND JAINA TRADITIONS

The Vedic conception of *Ekarāṭ*, ruling over the whole earth, bounded by the ocean, indicates some vague knowledge of the Indian sub-continent bounded by the Bay of Bengal and the Indian Ocean and the Arabian Sea. It is doubtful whether the later Vedic writers possessed precise information about all areas of the south and extreme east. The *Mahābhārata* and the Purāṇas often call this land Bhāratavarṣa and *Sāgarasaṁvṛta-dvīpa* which included contiguous areas of Central Asia. Epigraphic evidence of the name Bhāratavarṣa occurs in the Hāthīgumphā inscription of Khāravela. The origin of the name of Bhāratavarṣa offers a diversity of traditions—from Bharata, son of Ṛṣabha; from Bharata, the second name of Manu; and from Bharata, the son of Duṣyanta. But *Bhāratī-prajā* or *santati* of other Purāṇic passages remind us of the Bharata tribe of *Ṛgveda*.

The Purāṇic conception of the earth as consisting of four continents is earlier than that of seven continents. Similar conception of Buddhist Pāli works is also earlier than the Purāṇic sections on geography and cosmography. Sometimes, the number of the *dvīpas* forming the earth is stated to be 9 or 13.

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In the Pāli literature, the expression *Cakravāla-parvata* is sometimes used to indicate 'the world's end' and *Cakravāla-rājya*, 'the whole world'.

A vague knowledge of the territories of Western Asia and Northern Africa seems to be exhibited by a few of the names, *e.g.*, Śaka-dvīpa of the Sun-worshipping Magas may be identified with modern Seistan; Kuśa-dvīpa with Kush, the land of the Kuṣiya people mentioned in the Achaemenian inscriptions.

The bow-shaped Bhāratavarṣa would appear to be the Indian sub-continent lying between Himavat on the north and the sea in the south. But it is said to have been divided into nine sub-divisions. The mediaeval writers like Al-Bīrūnī and Abul Fazl tried to locate these sub-divisions in the sub-continent itself, but no importance can be attached to their suggestions. Very few of the names can be satisfactorily identified, *e.g.*, Nāga-dvīpa is the Jaffna Peninsula of Ceylon; Tāmraparṇa is Ceylon.

According to the Jaina writers, who depended on the Purāṇic conception, the Jambu-dvīpa was divided into 7 parts by 6 mountaion ranges running from west to east. According to the post-Gupta work, *Tiloyapaṇṇatti*, there are 16 inner and 16 outer islands forming the earth, and each of them has an ocean beyond it. How the numbers of the islands and the oceans were arbitrarily increased can be seen from their lists in later works.

Afghanistan and its neighbourhood were a part of India; ruins of Buddhist monuments have been discovered in Chinese Turkistan; the mention of trans-Himalayan Uttara-Kuru in the later Vedic literature of Central Asian deserts in the *Mahābhārata* and of Somagiri (between Uttara-Kuru and the Northern Ocean) in the *Rāmāyaṇa* are note-worthy. The *Bāveru Jātaka* referring to the Seleucid empire of 312 B.C. with its capital at Babylon or less probably to much earlier Babylonian empire also deserves attention. Achaemenian empire included North Africa in the west and Sindhu and Gandhāra in the east. Indian soldiers fought on Greek soil and Greek officers served in India. Aśoka sent embassies to Antiochus II, Ptolemy II, Magas, Antigones and Alexander, of Syria, Egypt, Cyrene, Macedonia and Corinth, respectively. *Suppāraka Jātaka* refers to voyage of West Indian merchants in the Western Seas. The identification of Kuśa-dvīpa with Nubia led to the discovery of the sources of the Nile from Purāṇic descriptions. The Indians had somewhat better contact with, and knowledge about, South East Asia, *e.g.*, Malaya-dvīpa (Malay Peninsula), Varāha-dvīpa (Baros on Sumatra coast), Takkola (Isthmus of Kra) in *Milindapañha*, and Cīna and Suvarṇa-bhūmi.

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Smirnov, A.P.
SKIFSKII MECH PSKOVSKOGO MUZEY (THE SCYTHIAN SWORD OF THE PSKOV MUSEUM)

The sword under examination belongs to the VIth century B.C., but it is not clear to which area it should really be assigned.

—*SA* No. 3, 1966, p. 227

Terenozhkin, A.I.
OB OBSCHCHESTVENNOM STROYE SKIFOV (ON THE SOCIAL STRUCTURE OF THE SCYTHIANS)

The author has criticised the different theories propounded by scholars with regard to the social structure of the Scythians during the VIth-IIIrd centuries B.C. According to the writer, A.P. Smirnov and S.P. Tolstov are nearer truth when they assert that the Scythian society was passing through the stage of slave-ownership. From the VIth century B.C. the Scythians had already formed a government, although the governmental apparatus was very simple. A special characteristic of the Scythian administration in earlier times was that power was shared by three kings. Only in the IVth century B. C., power became concentrated in the hands of one ruler. The Scythian rulers did not keep purchased slaves. They were served by men belonging to their own tribe. These persons performed the functions of cooks, grooms and messengers, *etc.*

—*SA* No. 2, 1966, pp. 33–49

Tolstov, S.P. and Itina, M.A.
SAKI NIZOVEV SYR-DARI (THE ŚAKAS OF THE LOWER REACHES OF SYR-DARYA)

The authors have, on the basis of new archaeological excavations and finds in Tagisken, tried to depict the life and culture of Śaka tribes in the steppes on the periphery of Khwarism in ancient times. According to them, the Central Asian Śaka tribes have played an important part in the history of a number of countries, including ndia.

The quiver discovered here shows a high degree of technical skill and differs sharply from the typical quivers shown in the Śaka art and widely prevalent during the middle ages. This was a new and highly developed type of arm, probably the result of contact with a more advanced type of wartechnique.

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—*SA* No. 2, 1966, pp. 153–75

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Velyachich, Chedomil

JAINISM AND EARLY INFLUENCES OF THE INDIAN *AHIṀSĀ* RELIGION IN EUROPE

The author says that most comprehensive message of *ahiṁsā* ever preached in the history of Christian civilization, the poetic message of St. Francis of Assisi, was inspired by the spirit of Eastern mysticism, widespread at his time in southern Europe. He has briefly discussed the Indo-Iranian and Indo-European civilizations, the ethical aspects of the *ahiṁsā* religion and the corresponding cosmological theory of world and matter. His main conclusions are that the Bogumil Neo-Manichaeism, in spite of its closest historical connections with Iranian Mazdaism, cannot at all be reduced either to the classical Zoroastrianism or to an aspect of modern Parsism; in the history of religions, Jainism is the *ahiṁsā* religion *par excellence* among all others and can always be safely taken as a comparative criterion to that effect ; it claims to be the oldest living religion, at least within the scope of the higher type of human civilization.

—*BRMIC* Vol. XIX No. 1, January 1968, pp. 1–11

Venkatasubbah, A.

A JAVANESE VERSION OF THE *PAÑCATANTRA*

It has long been known that there are extant in Java several versions of the *Pañcatantra* written in Javanese language. The oldest of these versions is known as *Tantri-Kāmandaka*, *Tantra-Vākya*, *Tantri-Carita* and *Caṇḍa-Piṅgala*. In C. Hooykaas' opinion, the work belongs to about the same time as Durgasiṁha's *Pañcatantra*, *i.e.*, to the first half of the 11th century A.D.

The work is written in prose, and ends with the colophon : *iti Caṇḍapiṅgala-samāpta-Tantricarita-Tantravākya*. As stated in the colophon, the work consists of the *Nandaka-prakaraṇa* only. At the end of the *Kathā-mukha*, it is said that, in all, 360 stories were related by Tantri to the king, ninety each for the *Nandaka-pakṣi-*, *Maṇḍūka-* and *Piśāca-prakaraṇas*. The last mentioned three *prakaraṇas* are not found in the book; and the first *prakaraṇa*, too, contains 24 stories only and not 90.

The stories of the *Nandaka-prakaraṇa* are very similar to the stories of the *Nandaka-prakaraṇa* of the Laotian version of the *Pañcatantra* and of the version of Siam.

Since the publication of Hooykaas' dissertation in 1929, two versions of the adaptation of the *Pañcatantra*, allied to the above-mentioned three versions; have come to light in India. One is the *Tantropākhyāna* in

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Sanskrit prose with some verses interspersed. It contains only three *prakaraṇas*. The *Piśāca-prakaraṇa* and the *Kathāmukha* are lacking. The other work is in Tamil prose. It contains the *Kathāmukha*, *Nandaka-prakaraṇa* and the greater part of the *Maṇḍūka-prakaraṇa*. The other two *prakaraṇas*, though mentioned, are not found in the only available manuscript of the work.

The stories of these two Indian versions are also very similar to those of Hooykaas' version; so is the *Kathāmukha* of the Tamil version.

After this description, the writer of this article has given a synopsis of the contents of Hooykaas' text, based on his Dutch translation. Then follow two appendices A and B. The former contains a table showing the correspondence between the stories of all these versions, and the latter set forth the Sanskrit stanzas cited in Hooykaas' version.

—*ABORI* Vol. XLVII Pts. 1-4, 1966, published in 1966, pp. 59–100

Vishal Singh

THE IMPACT OF *RĀMĀYAṆA* AND *MAHĀBHĀRATA* ON SOME SOUTH-EAST ASIAN COUNTRIES

Various versions of the *Rāmāyaṇa* and the *Mahābhārata* from Thailand, Malay and Java have appeared in South Asia from time to time. Even today in the shadow of the 9th century Prambanan Hindu temples, the *Rāmāyaṇa*-story is enacted with great fanfare. The *Rāmāyaṇa* Ballet has been developed from the Indonesian version of the *Rāmāyaṇa*. The various reliefs on the temples indicate that the story has always been a living part of Indonesian culture.

Another Śiva temple at Panatarn (A.D. 1347) depicts the *Rāmāyaṇa* scenes in bas reliefs in a more Indonesianized technique than that of Prambanan bas reliefs.

The Old Javanese *Rāmāyaṇa* was written by Yogīśvara who died about a thousand years ago. The great Angkor Vat temple in Cambodia, built in the 12th century, depicts the *Rāmāyaṇa* battle in bas reliefs in a masterly manner.

In Thailand, the cloisters around the temple of the Emerald Buddha have murals illustrating scenes from the *Rāmāyaṇa*.

The *Mahābhārata*, too, had a remarkable sway over all South-East Asia. In Java, through shadow play and drama, the *Mahābhārata* epic is known to most of the people. Various parts of the *Mahābhārata* were translated into old Javanese when powerful empires came into being.

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During the reign of Jayabhaya, a successor of Airlaṅga, the *Mahābhārata* was adapted to *Bhāratayuddha*, one of the gems of Old Javanese literature.

—*CF* Vol. VIII No. 4, July 1966, pp. 39-49

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VIII LAW, POLITY AND ADMINISTRATION

Barua, Dipak Kumar
ORIGIN OF STATE—A BUDDHIST APPROACH

The Buddhist theory of the origin of the State has a pale resemblance with only some of the points in the theory of social contract as expounded in the West. Buddhist texts relate that in the distant past, there was a golden age when men lived in virtue and happiness. Somehow, there was a fall, and people, being disappointed by anarchy and chaos, asked a wise and virtuous person to be their king for a portion of rice in lieu of his service.

The main difference between the thinking of the Buddhists and that of Western scholars lies in the fact that Westerners looked at the problem of the origin of State purely from a secular standpoint, whereas the Buddhists maintained a religious outlook.

Again, the Buddhist version would make the condition of the society as one of evil. To Hobbes also, men were brutal and selfish; but to Locke, men were peaceable and sociable, and to Rousseau, they were perfect. While Hobbes expanded the notion of agreement by saying that absolute power was irrevocably transferred to the ruler, the Buddhist theory maintained that the king's power was limited and the king appeared as merely a public servant. Buddhist tradition presents a contrast to the Western as regards the abandonment of the state of nature also. According to Hobbes, Locke and Rousseau, human beings themselves decided to surrender their rights. But there is no such indication in the early Buddhist texts.

—*MR* Vol. CXXI No. 6, June 1967, pp. 458–62

Basu, Jogiraj
THE CORONATION CEREMONY IN VEDIC INDIA

The consecration or anointing ceremony of king-designate, called *Abhiṣeka*, consists of sprinkling the king with holy waters, collected from seventeen different sources in *udumbara*-vessels, by a Brāhmaṇa, a Kṣatriya and a Vaiśya. It goes on for five days.

On the first day, offerings are made to eight deities Savitṛ, Agni, Soma, Bṛhaspati, Indra, Rudra, Mitra and Varuṇa for invoking righteous energy, household mastery, protection of forest and agriculture, power of

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speech, predominance in administration, protection of cattle, for truth, and for upholding *dharma* or law, respectively.

The consecration bestows new birth on the king who is made to wear new garments of different materials as symbolic of different parts of an embryo.

After this rebirth, the *adhvaryu* priest hands over a strong bow to the king with three arrows as a symbol of strength, vigour and government. At this stage, the king has to take an oath for not betraying or playing false to the priest. Then the king is made to step on a tiger's skin; and a small gold plate is placed under his, feet and another laid on his head for bestowing immortality on him from below and above.

Following this, the king is made to mount a chariot, yoked with four horses, with bow and arrows in hand. The king shoots an arrow to mark the goal and the chariot goes round all the directions within the campus bespeaking conquest of all directions. Afterwards, the king and his wife mount the sacrificial place. The king enters into a solemn covenant with the mother earth and then alights from the chariot on the ground. It is compulsory for him to play the game of dice with five dice. He is always favoured with a winning throw. He then mounts the wooden throne covered with a tiger's skin symbolising royal power.

The priest touches his chest saying that he is the upholder of sacred law and order and should not do any wrong or speak evil or untruth. At this stage, the priests lightly strike the king's back with sticks thereby making him immune from trial and judicial punishment.

A Brāhmaṇa hands over a sword to the king as a mark of royal power and military strength, and different representatives of the nobility and common people, called 'king-makers' (*rāja-kṛtaḥ*) and 'protector of the jewel' (*ratnins*), have to give their consent to the accession of the king. In this voice of the nobility and common people may be seen a faint note of democracy. Thus, it is clear that the Vedic king was neither an absolute despot nor an autocrat.

—*VBQ* Vol. XXXI No. 3, 1965-66, pp. 238-50

Dikshit, R.N.

DURGA (FORT IN THE *KĀMANDAKĪYA*

Durga, one of the seven constituents of the State, represents its defensive power. The history of fortified towns goes back to the Chalcolithic Age in India. References to the forts are found in the *Ṛgveda*, Epics, Jātakas, epigraphic records and the accounts of travellers.

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Kāmandaka defines *durga* as 'that which is a means of carrying on *tuṣṇī* warfare, which affords protection to the people, which can overpower friends and foes alike, and which is a check against the attacks of the neighbouring powers and forest tribes'. He rightly observes that a king without a castle is as unsteady as the wafts of clouds before the strong wind. Manu mentions six kinds of forts, *viz.*, *Dhanva*, *Mahi*, *Āpa*, *Vārkṣya*, *Nṛ* and *Giri*, giving the first place to the *Giri-durga*. Kauṭilya knows only the first four types. Kāmandka adds a new variety, the *Airiṇa-durga*. The *Mahābhārata* asserts that *Nṛ-durga* was the most difficult of conquest. According to Kāmandaka, it should have an extensive area, which could accommodate the king, his family and forces, besides those of the allies. He also refers to its towering gates, high massive walls and the accompanying ditch, but misses to give instructions for their construction. He, however, is not silent about its equipment. He also does not fail to take notice of the factors that weaken the strength of a fort. They were decadence of its ramparts and encompassing ditches, deterioration of the quality of the military equipment, lack of weapons and shortage of food, fodder and fuel.

— *BAIHA* No. 1, 1967, pp. 65-68

Hazra, R.C.

YĀJÑAVALKYA'S ATTITUDE TO *ARTHAŚĀSTRA* AS AN AUTHORITY IN JUDICIAL ADMINISTRATION

The *Vyavahāra* chapter of *Yājñavalkya-smṛti* (*YS*) begins by saying that a king shall look into legal disputes (in company) with the learned Brāhmaṇa, according to *Dharma-śāstra* and without anger and greed.

Explaining this verse in his *Mitākṣarā*, Vijñāneśvara interprets *Dharmaśāstrānusāreṇa* as *nārthaśāstrānusāreṇa*, *i.e.*, not in accordance with *Arthaśāstra*, meaning the works, compiled by Uśanas Bṛhaspati and others. Thus, Vijñāneśvara totally rejects *Arthaśāstra* as an authority in judicial administration.

But Vijñāneśvara cannot overlook the fact that in verse 186 of this chaptar, Yājñavalkya gives recognition to particular types of *sāmayika-dharma* and *rājakṛta-dharma*, *i.e.*, conventions and duties imposed by the king, without the contradiction of one's own (*śrauta* and *smārta*) *dharma*, Here, too, in order to uphold his view, Vijñāneśvara says that the expression *nija-dharmāvirodhena* implies that those duties based on convention relating to a country, *etc.*, which do not go against *Dharma-śāstra*, lie within the purview of the latter, and consequently, they have not been mentioned separately in this verse.

Although Vijñāneśvara thus rules out the authority of *Arthaśāstra* in judicial administration, there is actual mention of *Arthaśāstra* in *YS*

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(2.21), saying that the *Dharmaśāstra* is stronger than *Arthaśāstra*. But Vijñāneśvara takes the word *Arthaśāstra* to mean particular parts of *Dharmaśāstra* itself, thus implying two kinds of statement of a *Smṛti* or *Dharma-śāstra*, and not two kinds of works on *Dharma* and polity, respectively. The term *Arthaśāstra*, according to him, means those statements of a *Smṛti* or *Dharmaśāstra* which are characterized by polity. For this interpretation, he cannot claim originality, but is indebted to some earlier authorities referred to by Viśvarūpa in his commentary on the said verse of *YS*. In this interpretation. Vijñāneśvara is followed by a good number of *Smṛti* writers like Devabhaṭṭa who says that a Smṛti which has its purpose known by means of other modes of proof than the Veda is called *Arthaśāstra* for the predominance of secular matters like peace, war, *etc.*, it in. Similar views are entertained by Śūlapāṇi, Mādhavācārya and others.

But the author of this article does not accept this view for serious reasons. Firstly, according to him *sāmayikadharma* and *rājakṛta-dharma*, which do not go against one's (*śrauta* and *smārta*) *dharma*, are definitely of human origin and cannot be said to have their source in *Śruti* or *Smṛti*. So Yājñavalkya must have recognized *Arthaśāstra* as an authority in judicial administration, otherwise, the conventional usages and the king-made laws, prescribed by him as inviolable *dharma*, would remain without a basis, and his own statements would be contradictory. Secondly, *YS* (1.352 and 2.21) which Vijñāneśvara cites, respectively, as instances of *Arthaśāstra* and *Dharmaśāstra*, mentioned in *YS* (2.21), are quite unsatisfactory. They have a different scope and consequently involve no contradiction at all. Thirdly, the statements relating to *dharma* in a *Smṛti* may be called *Dharma-smṛti*, and those relating to *artha*, termed (*Artha-smṛti*, and not *Dharma-śāstra* (or *Dharma-śāstra-smṛti*) and *Arthaśāstra* (or *Arthaśāstra-smṛti*), because the whole work of which these *smṛtis* form parts, is called *Dharmaśāstra*, because *Smṛti* is synonymous with it.

From what has been said above, it is evident that Yājñavalkya does not reject the authority of the *Arthaśastra* of Uśanas and others in judicial administration, but recognizes it under limitations, not giving it a higher position to Vedic works.

—*OH* Vol. XII Pt. 2, July-December 1964, pp. 19–31

Mukherjee, J.N.

KAUṬILYA AND HIS *ARTHAŚĀSTRA*

Kauṭilya's *Arthaśāstra* is the quintessence of Aryan political wisdom as was interpreted and expounded by previous masters, like Bṛhaspati, Bhāradvaja and others.

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Kauṭilya is unique in ancient Indian political thought; for, he was both a thinker and a stateman who, by his experience and study of social and political revolutions of the age, evolved certain general principles capable of universal application.

The *Arthaśāstra* is an illustration of a scientific approach to problems of politics. It begins with the scrutiny of the end of societies in order to determine the place polity occupies in the scheme of human existence. It describes at great length the composition of the government, military organisation and strategy, the collection and disbursement of revenue, *etc.*

According to Kauṭilya, *Daṇḍa-nīti* is the source of all *puruṣārthas*, and it is only in a well-ordered, well-administered and independent state that the security of life and property and of *varṇāśrama* are feasible. Each individual is assigned a station in the social order with corresponding duties and responsibilities. The individual was no isolated self, but part of the order in which he has to ffill his appointed place and not indulge himself in pleasures. There is a stress on the importance of individuality and individual responsibility, and the value of human endeavour in securing the best in life.

—*MR* Vol. CXXI No. 5, May 1967, pp. 386–92

Parasar, Hargovind

PRĀCĪNA BHĀRATA MEN LOKARĀJYA KĀ SVARŪPA (THE SHAPE OF DEMOCRACY IN ANCIENT INDIA)

Historical research has proved that even 5000 years before now, democratic governments of a republican type were prevalent in India; and all the natural and customary needs of the people were satisfied. This ideal is emphasized by the *Taittirīya Brāhmaṇa*, the *Mahābhārata*, the *Atharvaveda* IX. 15 and the *Ṛgveda* V. 66.9.

—*VJ* Vol. XVI No. 8, October 1967, pp. 3–6

Sohoni, S.V.

AKṢAPAṬALIKA AND *BHOGAPATI*

Askṣapaṭalika was a high revenue officer who maintained land revenue accounts, and was involved in every alienation of public revenue in favour of private parties by the king's administration. Bāṇa has given a vivid picture of the work of this functionary, and Dhanapāla's *Tilaka-mañjarī* makes a more specific reference to *Akṣapaṭalika*. In ancient and mediaeval India, great stress was laid on the employment of suitably qualified *lekhakas* or writers in the Secretariat.

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In contrast with the *Akṣapaṭalika*, who was the Secretariat Officer, the *Bhogapati* was clearly an executive revenue officer working in the field. Bāṇa has recorded that the peasantry was indulging in making baseless allegation against former *Bhogapatis*. The fact that *Bhogapatis* did cause devastation in rural areas is mentioned in a verse in the *Subhāṣita-Ratna-Kośa*.

—*JBRSP* Vol. LII Pts. 1-9, January-December 1966, pp. 56-58

Yasodadevi, V.

DIPLOMATIC MATRIMONIAL ALLIANCES IN MEDIEVAL ĀNDHRADEŚA (A.D. 1000-1500)

The period between A.D. 1000 and 1500 in the history of this region witnessed bitter struggle for existence and expansion, and most of the states adopted, for these two purposes, the technique of diplomatic marriage alliances. The major and minor powers of Āndhradeśa, who entered into such alliances were : The Cāḷukyas of Veṅgi, the Cāḷukya-Cōḷas, the Kākatīyas, the Reḍḍis, the Rāyas, the Gajapatis, the Velanāḍu-Coḍas, the Haihayas, the Koṇḍapaḍumaṭis, the Koṭas, the Nataväḍis, the Malayas, the Kaṇḍaravāḍis, the Sarōnātha, the Cāḷukyas, the Matsyas, the Śailavaṁśis, the Yādavas, the Nāgavaṁśis, the Vaiḍumbas, the Sāḷuvas, the Telugu-Pallavas and the Telugu-Cōḷas.

—*VUOJ* Vol. VI Pts. 1-2, 1963, pp. 1-86

Vyas, Suryanarayan

MAHĀBHĀRATA-SAMARA MEN RĀṢṬRA-RAKṢĀ KE PRAYĀSA (EFFORTS OF NATIONAL SELF-DEFENCE IN THE *MAHĀBHĀRATA* WAR)

The army of the *Mahābhārata* war, engaged in self-defence, was well-trained. The army consisted of the traditional four-fold forces, *viz.*, chariots, elephants, cavalry and infantry. The army was paid in cash or kind and there was sufficient guarantee for the safeguard of the families of the deceased. Various types of conveyances were available for the use of the army.

—*VJ* Vol. XVI No. 1, March 1967, pp. 16-18

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IX LINGUISTICS AND GRAMMAR

Abhyankar, K.V.
A DISSERTATION ON A DOUBTFUL PASSAGE IN THE KĀŚIKĀ-VṚTTI ON P. 1.1.4 AND TWO PASSAGES IN THE *TAITTIRĪYA ĀRAṆYAKA PRAPĀṬHAKA 4*

In this dissertation an attempt is made to bring the difficulties in the interpretation of the two passages in the fourth *prapāṭhaka* of the *Taittirīya Āraṇyaka* to the notice of scholars.

The passages are (1).....*pañca-kṛtvas te namaḥ daśakṛtvas te namaḥ, śata-kṛtvas te namaḥ, ā-sahasra-kṛtvas te namaḥ* (4.28), where uniformly *kṛ* is marked acute in *kṛtvaḥ*, while all the remaining syllables, including the first member of the compound, which is a numeral, are marked *anudātta*. The affix *kṛtvasuc* being *cit* should have had the acute accent on the last syllable.

(2) *chitsamahi* in *mā vāstoś chitsmahyavāstuḥ sa bhūyād yo'smān dveṣṭi*. All the three syllables of *chitsmahi* are marked *anudātta*. Sāyaṇa has taken *chitsma* and *hi* as separate words, but in that case, *hi* being *udātta*, the *anudātta* vowel *a* after it will be liable to be changed into a *svarita* on the change of *i* of *hi* into *y* by Pāṅ. Vi. 2.4.

—*ABORI* Vol. XLVII Pts. 1-4, 1967, pp. 101-4

Balasubrahmanyam, M.D.
PATAÑJALI ON THE PRE-PĀṆINIAN *ANUBANDHAS Ṅ* AND *C*

The influence of pre-Pāṇinian exponents on Pāṇini's grammar has been admitted in a few places by Patañjali and others. For instance, Patañjali in his discussion on the implications of the *IT-s Ṅ* and *C* under the *sūtras auṇa āpaḥ* (Pāṇ., 7.1.18) and *citaḥ* (Pāṇ., 6.1.163) says, in the case of the former *sūtra*, 'Or perhaps this (*Ṅ* or *auṇ*) is an enunciation of the previous aphorists. And (in fact) the *anubandhas* in the rules of the earlier grammarians do not function as *IT-s* here, that is to say, the *anubandhas* of the predecessors are not meant for the grammatical operations prescribed for *IT-s* in Pāṇini's system. This explanation is corroborated by Jinendrabuddhi (*Nyāsa*, II. 2.632) who quotes the rule *āvauṭāvauṇ* from one of the older grammarians which, again, is supplemented by Kaiyaṭa's explanation.

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This shows that *Ṅ* might have been appended to *au* by the pre-Pāṇinian grammarians for the purpose of *Sāmānya-grahaṇa*, and Pāṇini had naturally borrowed *auṅ* from his predecessors.

In the case of *citaḥ*, he remarks that it should mean *citvataḥ*, either the possessive *matup* should be understood after *cit* or *a* (of *cita-*) is intended to convey the sense of *matup*. To support his argument, he conclusively says ; *pūrvasūtra-nirdeśaś ca. Citvān cita iti*, or (here) is the specific mention in the aphorism (s) of the predecessor (s). The construction) *citaḥ* (is mentioned in the *pūrvasūtras*, and it) is synonymous with *citvān* (which has the same meaning as *citvataḥ*, *i.e.*, *citaḥ* as suggested above). He thus brings out clearly that *citaḥ* is borrowed by Pānini from his predecessors, that *a* in *cita* serves the function of *matup*, and that nominative in *citaḥ* is used in the sense of genitive.

This interpretation presupposes the idea that, in certain contexts, what is read as nominative singular in the rules of pre-Pāṇinists appears in the genitive singular in the Pāṇini's system.

Pāṇini has thus imported *C* from *Pūrva-sūtrakāras* who might have regarded *C* not only as an *IT*, but also as an accent-exponent.

—*JUP* No. 25, 1967, pp. 77-82

Bhayani, H.C.

ORIGINS OF MULTIPLE MEANINGS OF *DEŚYA* WORDS

That the plethora of multiple meanings and formal variations in *DN* (Deśīnāmamālā) of Hemacandra is, to some extent, a consequence of orthographic and other confusions and misinterpretation may be illustrated by a few of the several instances as follows :—

1. *Jhūsariaṁ* meaning *accattham* (=*atyartham* 'excessive', read as *accaccham* (=*atyaccham*) gave the alternative meaning *svaccham* 'clear'

2. *Daṁḍuo* means *jara-ghaṁto* (=*jīrṇa-ghaṇṭaḥ*) 'old bell' and *tuṁḍūo* means *jara-ghaṭo* (=*jīrṇa-ghaṭaḥ*) 'old pot'. The second form *tuṁḍuo* and its meaning seem to be the result of scribal confusion between *tu* and *ḍa*; *ḍu* and *ḍū*; and *ghaṁtaḥ* and *ghaṭaḥ*.

3. *Pārihaṭṭi*, 'a she-buffalo that has calved long ago', came to be confused with *parihaṭṭī*, 'drawing, attracting'. The words *parihaṭṭi*, *āyaḍḍhī payaḍḍhī* (=*prakarṣaṇī*) all mean the same, *viz.*, 'drawing, attracting.' Because of the confusion, the meaning *payaḍḍhanī* was also attributed to *pārihaṭṭi*. Again, *pārihariṇī* also means 'a she-buffalo that has calved long ago' like *parihaṭṭī*. It was confused with *paḍihārī* (=*prātihārī*), 'a door keeper', and gave this latter meaning also to *pārihaṭṭī*.

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4. The word *pacro* is given six meanings of *vaivivaram* (*vṛti-vivaram*) 'opening in the hedge'; maggo (*mārgaḥ*), 'a passage way'; *kaṁṭha-dīṇāro*, 'a neck-ornament'; *kaṁṭha-cchidaṁ*, 'a hole in the neck; *dussilo* 'of bad character'; and *dīṇa-ṇāo*, 'a pitiful cry'. The *kaṁṭha-dīṇāro* with a pendant in front or opening ends at the back is metaphorically akin to a 'hedge with an opening'. The meaning *dīṇa-nāo* is due to its scribal confusion with *dīṇāro*.

—*Vid.* Vol. X No. 1, January 1967, pp. 29-37

Bidya Nand

CONCEPT OF A SUFFIX IN INDO-ARYAN

The fundamental principle underlying the grammatical analysis in Sanskrit is that all nouns are derived from roots with the addition of suffixes. The roots—deverbal or denominal—are liable to be preceded by a pre-verb or prefix before the addition of a suffix.

The suffixal elements constituting a pre-verb or a verb or a noun or an indeclinable are structurally alike. The pre-verbs are prefixed to the verbal as well as the nominal stems and are subject to the same laws of apophony as the roots and the affixes. So the nominal stems like *pinaddha*, *vagāha*, *vaṣṭabhya*, *vataṁsa*, *etc.*, are formed in the later Vedic period with loss of the initial vowel of the pre-verbs through apophony. Conceding that the meanings develop by evolution, the pre-verbs *pra*, *pari*, *parā* are radically the same formed with suffix alterations. In the early language of the Vedas, their position is quite free, and they are used like independent words. It was in the later classical Sanskrit that they were immediately prefixed to the verbs.

In the old Indo-Aryan, roots are seen incorporating suffixes in different grades, discernible by the co-existence of synonymous roots differing only in the final elements, or by the side existence of simpler forms of roots in it or in the cognate languages. The roots could be enlarged by the addition of suffixes, which, if consonantal, may be preceded by a vowel.

The phoneme *H* is an Indo-European notation for the Hittite phoneme *ḥ*, traces of which are seen in Sanskrit in the lengthening of the previous vowel and aspiration of a preceding occlusive. The suffix resulting from the *guṇa*-grade of the suffix *H* is seen incorporated in the roots *gā* 'to go' *yā* 'to go', *psā* 'to devour', *etc.* Many roots of the ninth class contain this suffix. The IE *H* stands incorporated in *hā* 'to leave', as is evident from the root *ajjh*<*ad*+*j* (<IE *ghel*+*H*) 'to leave'. These few instances are mere illustrative.

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Among others, which may come out on further analysis, the following may be indicated as to have been the function of the accretion :

(1) to strengthen the weak final elements, *i.e.*, to compensate for phonetic loss, the final elements may have suffered in Indo-Aryan;

(2) to introduce subtler shades in the meanings of the roots;

(3) to serve as mere pleonastics.

Indo-Aryan suffixes are analysable into componant parts. A suffix may be a single phoneme or a compound of phonemes.

—*JBRSP* Vol. XLIX Pts. 1–4, January-December 1963, pp. 189–96

Caillat, C.

LES DÉRIVÉS MOYEN-INDIENS DU TYPE *KĀRIMA* (THE MIDDLE-INDIAN DERIVATIVES OF *KĀRIMA* TYPE)

The suffix-*ima* having a participial value is mostly found in *Ardhamāgadhī*. In *Māgadhī* it is found only in two or three formations, *Kuṭṭima*, *Kārima*, *Talima*. In *Mahārāṣṭrī* its obsence may be attributed to poetic exigencies. In New Indo-Aryan it is almost entirely absent.

—*JA* Vol. CCLIII Fas. 3–4, 1965, pp. 289–305

David, M.S.

SUGGESTIONS TO RESEARCH SCHOOLS AND LEXICOGRAPHERS IN TAMIL AND DRAVIDOLOGY

In this article the author has made two observations on two different stages of Tamil, the one at about the time of Christ and the other in the second millennium after Christ. In the former, the initial syllable of a disyllabic or trisyllabic word was long, whereas in the latter, it was short. He has discussed the 14th word-root and its group, *cil*; 15th root and word-group, *kol*; 16th root and word-group, *nāl*; 17th root and word-group, *pol*; 18th root and word-group, *val* (all these are adjectival roots); 19th root and word-group, *el* (this is a nominal root); 20th root and word-group, *ol*; and 21st and the last root and word-group, *vil*. He has stressed the significance of searching for adjectival and adverbial roots in Tamil as well as in other Dravidian languages.

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—*TC* Vol. XII No. 4, October-December 1966, pp. 269–85

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Deshpande, G.T.

IMPORT OF THE TERM *DEVAVĀṆĪ*

If we start from Patañjali and go back to Veda, we come across the *laukika* and *vaidika* words in the *Mahābhāṣya*, *bhāṣā* and *chandas* in Pāṇini, the *bhāṣika* and *naigama dhātus* in the *Nirukta* and the *anārṣa* and *ārśa* words in the *Prātiśākhya*.

Now whether we look from the view of the Mīmāṁsakas or the *Nirukta* or the *Prātiśākhya*, the conclusion is that the *laukika* and the *vaidika* words are non-different in form, sense and relation. The rules discovered in respect of the *vaidika* words will, therefore, equally apply to the *laukika* words.

The *Prātiśākhyas* explained the *svara* and the *saṁskāra* of the words as they appeared in the *mantra* and outside it as *pada*. The *Nirukta* tried to explain the meaning of the *padas* by referring them to the roots. Both these currents ultimately merged into grammar, and got unified into the concept of *prakṛti* and *pratyaya*. Grammar was thus directly concerned with the analysis of the *padas* as they appeared in the *mantra* and outside it. It is an *anvākhyāna* of the *Daivīvāk* in so far as it explains the *svara-saṁskāra* of the *padas* contained in the *mantras*, its purpose being the protection of *Divyāvāk* (cf., the first object, *rakṣārthaṁ vedānām adhyeyaṁ vyākaraṇam*).

Now, Pāṇini pre-supposes *Nirukta* and *Prātiśākhyas*. *Nirukta* also presupposes *Prātiśākhyas*. The *Prātiśākhyas* pre-suppose *pada-pāṭha*. So *pada-pāṭha* is the earliest available attempt at *anvākhyāna*. But *pada-pāṭha* also pre-supposes a system of division of *Saṁhitā* into *padas*, *padas* into *padyas*, the breaking of *samāsas* into parts, separating *upasargas* from *ākhyātas* and in some cases affixes from nouns and the adding of *iti* to certain *padas*.

The *Taittirīya Saṁhitā* tells us that it was Indra who first broke the *padas* into two parts, and Indra learnt the enumeration of full words (*pratipadapāṭha*) from his preceptor Bṛhaspati. The *Ṛktantra* says *Brahmā Bṛhaspataye provāca*, *i.e.*, Brahmā gave Bṛhaspati an idea which underlies the breaking of *mantras* into *padas*. So, the idea of *anvākhyāna* of the *Divyāvāk* goes to the credit of Brahmā; of breaking *mantras* into *padas* to Bṛhaspati; of breaking *padas* into *prakṛti* and *pratyaya* to Indra, who is the first grammarian.

Hence, Brahmā, who was the first to receive *Divyāvāk* in the revealed *mantra* form, conceived the idea of giving them in the form of *vākya* consisting of integrated *padas*. The actual splitting of *vākya* into *padas* was done by *Bṛhaspati*. The moment the *mantra* is reduced to *padas*,

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the *padas* become *laukika*. Thus, *mantra*, as revealed speech, is *Divyāvāk* and as speech, subjected to analysis. is Sanskrit.

It may be pointed out that the germ of the grammatical activities of the later *munis* already existed in the Vedas from which they derived inspiration, *e.g.*, *AV* II. 13.1; *YV* I. 20; *ṚV* I. II. 3.

—*NUJ* Vol. XVII No. 2, April 1967, pp. 193–208

Gonda, J.
ADHVARA AND *ADHVARU*

Sāyaṇa explains *adhvara* at one place as 'not injuring', 'devoid of harm or mischief' (*a-dhvara-*), *adhvare hiṁsā-rahite*, and at another place, he renders it as *adhvaram avināśinam*, 'not decaying, imperishable', which is untenable.

Now-a-days most scholars seem to be agreed upon the etymological relation between *adhvará*-and *ádhvan* 'way, course, journey', assuming an ancient-*r n*-stem to underlie both the words. With regard to the semantic aspect of the etymology, they are not of one opinion and make mistaken attempts to account for semantic shifts.

To the writer of this article, Grassmann's supposed translation, *viz.*, 'way', 'course', 'religious festival', or Leumann's meaning of *adhvará-*, 'in accordance with the rite', and of *ádhvan* in the transferred sense of 'norm, rite' or Renou's attempt to establish connection between *ádhvan* and *adhvará* by a reference to the movements or displacements on the sacrificial ground, characteristic of an *adhvaryu's* activity, or his later modification of 'ways and means' in charge of which the *adhvaryu* has to perform various actions and his final return to the sense of 'walking (of the officiants) on the sacrificial ground' are all unconvincing. According to him, *ádhvan*-in the older Vedic texts clearly indicates 'a way or road which leads to a goal, a comparatively safe and passable way, a road which makes good going a journey'. The word is also used in connection with divinities such as Dawn and Night. It is also not surprising to find a more or less metaphorical or at least extended application. At one place, *yajña*-'sacrificial worship' is compared to 'a way'. The combination of *ádhvan*-and *pathi*- also occurs in the *Taittirīya Saṁhitā*. In the Brāhma as *ádhvan*-is sometimes used to denote the way to heaven or to the gods.

Turning to *adhvará*-it is to be noted that its accent shows its adjectival origin: 'related to or concerned with way or journey; travelling', or 'that which proceeds on its path'. There are many instances in which *adhvará*- and words for 'way' are used in the same context, *e.g.*, *ūrdhvó vāṁ gatúr adhvaré*', 'rising upwards your course has been taken at the sacrifice' (said

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of Agni and Barhis). Whatever the original connotation of the word might have been, it must denote something which can be removed or transferred. The use of the verb *hi*-in connection with the sacrifice may point to the same direction. Generally speaking, it expresses the idea of 'setting in motion, impelling, urging on'.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 163-77

Joshi, S.D.

ADJECTIVES AND SUBSTANTIVES AS A SINGLE CLASS IN THE 'PARTS OF SPEECH'

Yāska presents the four-fold classification of 'parts of speech' : *nāman*, 'noun'; *ākhyāta*, 'verb'; *upasarga* 'pre-verb-preposition; and *nipāta*, 'particle'. He does not recognize adjectives and substantives as separate categories, and groups them under a single category of nouns.

Pāṇini acknowledges only two parts of speech: *subanta*, 'having case-termination', and *tiṅanta*, 'having verb-termination'. According to him, prepositions, particles, adverbs and adjectives fall under the category *nāman* or *prātipadika*. He does not define the terms *viśeṣaṇa* and *viśeṣya* semantically or structurally, but uses them in the rule II.1.57. Patañjali, while interpreting this rule, finds it difficult to explain these terms. He tries to find out the contrast between them by placing them side by side in two sentences-*kṛṣṇāḥ tilāḥ*, the sesamum (seeds) black, and *tilāḥ kṛṣṇāḥ*, 'the black (substance as) sesamum seeds. In these phrases, the first word of each pair is an adjective and the second a substantive, Finally, Patañjali comes to the conclusion that the difference between *viśeṣya* and *viśeṣaṇa* lies in the point of view of the speaker. Thus, he maintains that adjectives can be turned into substantives and *vice-versa*.

Bhartṛhari maintains that some grammarians consider only two parts of speech, which are of fundamental importance. The words which present static notion are nouns, and words which convey the notion of process of happenings are verbs. According to this plan, all adjectives, pronouns, conjuctions and indeclinables are nouns, because they stand for the static existence. On the other hand, prepositions and adverbs express only qualities of action, and thus they are not differently viewed from the verb.

While discussing the terms *viśeṣya* and *viśeṣaṇa*, Bhartṛhari points out that the distinction between them is syntactical and not morphological or grammatical. The designative *viśeṣya* and *viśeṣaṇa* refer to a word as a member of combination and not as an isolated individual. If *nīla* and *ghaṭa* are not put into combination, but used separately, they denote similar nominal notion. But if they are used in combination as *nīloghaṭaḥ*, the

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listener thinks that *nīla* designates an attribute of an object called *ghaṭa*. The stem-meaning (*prātipadikārtha*) or word-meaning (*padārtha*) conveyed by both *nīla* and *ghaṭa* appears to be the same from a grammatical point of view.

The terms *viśeṣya* and *viśeṣaṇa* are not restricted to the adjective and substantive words, but they are also used by philosophers to point out the principal and subordinate status of linguistic expression, *e.g.*, in the phrase *rājñaḥ puruṣaḥ*, the Sanskrit grammarian assigns the principal status (*viśeṣyatva*) to the constituent *puruṣaḥ* and the subordinate status (*viśeṣaṇatva*) to the other constituent *rājñaḥ*.

To sum up, it is very difficult to provide a satisfactory definition of the concepts, *viśeṣya* and *viśeṣaṇa*, because we do not have any adequate criterion for the differentiation of adjectives and substantives. The words standing for the *viśeṣya* and *viśeṣaṇa* have no fixed grammatical aspect. According to Patañjali, one can be turned into the other. The main difference between adjectives and substantives in Sanskrit, which is grammatically important, is that the substantives have fixed gender, while the adjectives vary in gender and number following the substantive.

—*JUP* No. 25, 1967, pp. 19-30

Kuiper, F.B.J.

THE GENESIS OF A LINGUISTIC AREA

The role of the foreign words in the expansion or establishment of the new phonemes may have been particularly important. This raises the problem of the criteria for declaring a *Ṛgvedic* word as borrowed. There must have been, from the earliest times, contacts between the Indo-Aryan invaders and the autochthonous population, and the possibility that some foreign words found their way from colloquial speech into the higher idiom of the poets can hardly be denied.

In the oldest books of the *Ṛgveda* (II-VII), there occur about 35 words of foreign or doubtful origin which contain a retroflex. Next in the chronological order comes the eighth book, which stands somewhat apart, because it shows traces of more profound non-Aryan influence. It has 12 new foreign words with retroflexes. In the two last books (IX and X) the newly introduced foreign words number 38. The total number for the whole *Ṛgveda* is approximately 90.

The steady, not spectacular, increase of words with retroflexes continues in later and more popular *Atharvaveda*, which has some 50 new borrowings.

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Ever since the pre-historic period, the tendency for adaptation to the Dravidian pattern had produced new formations and constructions in the Indian area. The evidence of modern Muṇḍa can be used in support of an interpretation of a pre-historic development in Indo-Aryan. The adaptation of the Vedic sentence pattern to that of Dravidian must date from a pre-Vedic, that is, pre-historic period.

In the oldest text of Indo-Aryan, dating from some three thousand years ago, three impredictable innovations were found to occur, *viz.*, a new set or phonems and two new traits of sentence, one connected with a new grammatical category (the gerund), and the second with a completely new use made of the inherited word *iti*. In two of these cases, the tendency for convergence could be shown to be a persistent factor in the Indian linguistic area, as the Sanskrit innovations were at a much later time again replaced by new formations of modern Indo-Aryan languages. The cumulative evidence of the three pre-Vedic innovations would seem to leave little doubt as to the role of Dravidian in the Indian sub-continent.

—*IIJ* Vol. X Nos. 2–3, 1967, pp. 81–102

Kuiper, F.B.J.
THE SANSKRIT NOM. SING. *VIṬ*

The origin of the final *-ṭ* in the nominatives of noun stems in *Ś*, *J* and *H* and of the corresponding *Ḍ* before the case ending *-bhiḥ* and *-bhyaḥ* is not merely one of the minor problems of the historical grammar of Indo-Aryan. It is also of some importance for the reconstruction of the pre-historic development of Iranian. In view of the far-reaching theories, which, partly at least, have been based upon the final *-ṭ* of Sanskrit, it may be useful to reconsider the problem.

The author thinks that it is clear that in the stems in *Ś*, *J* and *H*, the stem was replaced by the nominative sing. before endings *-bhiḥ* and *bhyaḥ*.

—*IIJ* Vol. X No. 2, 1967, pp. 103–25

Majumdar, Paresh Chandra
OLD ORIYA AND SOME OF ITS PHONOLOGICAL ASPECTS

The place of *Caryāpadas* in the history of the eastern languages is yet a matter of further investigation. In spite of the striking similarities of Oriya and the language of *caryās*, the latter represents the characteristics of Neo-Magadhan of which Oriya is a conservative and faithful descendant.

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Mādalāpañji (or the Drum-chronicle of the *Caurisā* form of literature), the prose-chronicle of Orissa kings preserved in the temple of Jagannātha,

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represents the specimens af Oriya as early as the 12th century A.D. Nevertheless, some portions of the records in it have, no doubt, preserved the old features of the Oriya language. Their language is generally archaic, but uncouth and inartistic, lacking the ancient flavour.

Old Oriya from the 11th to the 18th century presents a unique stability in linguistic growth.

Old Oriya is the second phase in the development of the language from the age of the *caryās* to modern Oriya. The author has summarised some phonological aspects of Old Oriya.

—*IS* Vol. VII No. 1, October-December 1965, pp. 1–9

Muni, Sri Nathmal

JAINA *ĀGAMON* KE KUCHA VICĀRAṆĪYAŚABDA (SOME TERMS OF THE JAINA *ĀGAMAS* REQUIRING CONSIDERATION)

Pamha or *Pamma*—There are six *leśyās* in the Jaina *Āgamas*, of which the fifth is *Padma*. The Prākrit form of *Padma* may be *Pamma* or *Pauma*, but in the Śvetāmbara literature, it appears as *Pamba*. The author explains why it is so.

Bhoga or *Bhoja*—The original form of the term *Bhoga* was *Bhoja* and hence the Jaina authors have often used these two terms substituting one for the other for the same meaning.

Jñāta or *Nāga*- Mahāvīra has been called *Jñātaputra* or *Jñātanandana* by Ācārya Haribhadra and Ācārya Hemacandra. According to the present author, *Nāyaputta* may be the corrupt form of *Nāgaputta*, so that it may be said that Mahāvīra belonged to the Nāga lineage.

—*Ane.* Vol. XX No. 1, April 1967, pp. 40–41

Palsule, G.B.

SAṀJÑĀYĀM IN PĀṆINI

The expression *saṁjñāyām* (locative singular of *saṁjñā*) occurs in the *Aṣṭādhyāyī* in order to lay down a condition necessary for the operation of the rules in which it occurs.

Pāṇini himself nowhere makes it clear what he means by this expression. It is generally understood as meaning 'a name.' But, against this, it may be pointed out that not all the words, given as illustrations by the commentators, can be looked upon as names. There are cases where Candra has not replaced *saṁjñāyām* by *nāmni*. Often the commentators interpret the word in different ways. Moreover, besides *saṁjñā*, Pāṇini has also used words like *nāman* and *ākhyā* which also generally mean 'a name.'

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In the elaborate and detailed discussian, the author of this article has shown that in the context where *saṁjñāyām* occurs, the word *saṁjñā* is more or less equivalent to what the latter grammarians call *yoga-rūḍha-* 'a word whose etymological meaning ls restricted by convention.'

—*JUP* No. 25, 1967, pp. 31-75

Sadhu Ram
ONOMATOPOEIC WORDS IN THE *YOGAVĀSIṢṬHA* AND THEIR LINGUISTIC STUDY

The onomatopoeic words, illustrated in this article, occur either as nouns compounded with words like *kara*, *kṛta* or *kṛti* or as adjectives compounded with words like *rāva*, *rava*, *ārāva*, *śabda* or as pure nouns forming compounds with other words. Sometimes they are combined with secondary suffixes. They are also used as denominatives. Most of these words are repetitive in formation.

—*JOIB* Vol. XVII Pt. I, September 1967, pp. 36-52

Sahal, Kanhaiyalal
ŚABDACARCĀ (A DISCUSSION ON SOME WORDS)

The authorities try to trace the origin of the modern Hindi terms : *bhattā, maskarī, bālṭī* and *Urdū.*

Bhaṭṭā meaning 'travelling expenses' is derived from *bhakta* rather than *bharaṇa* as held by the editors of the Hindi *Śabdasāgara. Maskarī* meaning 'laughing' or 'joking' is derived from the name of Makkhali Gośāla, whose followers were called *maskarins* or who taught the philosophy of inaction which became the object of ridicule among the people.

The origin of the term *bālṭī* is not from English '*bucket*', but Portuguese '*valde*'.

The term *Urdū* originally meant cantonment. It was used in this sense in the times of Babar. The term was used for the Urdu literature for the first time towards the end of the 18th century. The first user of the term was Gilchirst in 1796.

—*MBh.* Vol. XV No. 2, July 1967, pp. 71-73

Scharfe, Harmut
SATZPHRASEN (*VARGA*) IN EINIGEN INSCHRIFTEN AŚOKA (*VARGA* IN SOME OF THE INSCRIPTIONS OF AŚOKA)

The critic has taken in discussion *Vargas* in some of the inscriptions of Aśoka. He has used K. L. Janert's and Bühler's observations on

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these inscriptions as the base of his argument. According to this, the writers of the inscriptions have not always set the words apart from each other at equal length. After quoting the examples from the Rock Edicts at Kalsi and the Separate Pillar Edicts at Topra, and referring to Kauṭilya's *Arthaśāstra*, the writer says that a group, *Varga*, should consist at least of one at the most of the three words in harmony with the objects of other words. At the later stage of the same, possible errors in a piece are enumerated. These evolve out of the use of improper writing material and loose script. Wrong words evolve out of wrong use of genders also. Sometimes the *Varga* is made where there is no *Varga* and no *Varga* is made where it is necessary.

The difference between a compound and *Varga* is also explained and it is shown that the direction in *Arthaśāstra* for *Varga* applies suitably to the way of writing in Aśoka's inscriptions. Reference is made to two places which apparantly do not follow the direction, but which can be explained as wrong spelling. The writer also explains why grammarians do not recognise the term *Varga*. These grammarians limit themselves up to morphological analysis of the language and leave aside pronunciation and writing fixation.

—*ZDMG* Band 117 Heft 1, 1967, pp. 146–47

Shastri, Charudeva

PĀṆINĪYĀṢṬAKE KĀŚCID VYAVAHĀRA-DIŚAḤ (CERTAIN COMMON PRACTICES IN PĀṆINI'S *AṢṬAKA*)

Pāṇini's grammar is bound by rules and regulations. Rules and regulations are formulated by the *Śiṣṭaprayoga*.

But at a number of places, he tells us not to follow the *śiṣṭas*, but the common practice, *i.e.*, *vyavahāra*.

The illustration '*iṣyata etad rūpam*' suggests that practice also is respected.

The author gives a number of examples where the *sūtrakāra* follows *vyavahāra* and not the *śīṣṭaprayoga*.

—*VS* Vol. IV No. 2, February 1967, pp. 107-13

Siddhanta Shastree, Rabindrakumar

SANSKRIT SOUNDS UNCHANGED IN OTHER LANGUAGES

The article is quite important both from the point of view of Philology and History. The author has given a long alphabetical list of

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about 2341 words in different languages (Persian including *Avestan*, Greek, Latin, German and English) having some original Sanskrit sounds unchanged in them. These words have been arranged alphabetically with English meaning where there is a change. The author feels sure that most of the original Sanskrit words underwent their natural phonetic changes, not according to the so-called phonetic laws of Grimm, Verner, Grassmann or the like, but under the phonetic laws, prescribed by Pāṇini. He firmly believes that Persian, Greek, Latin, German and some other European languages have adequate evidences in themselves for establishing the fact that each of them mainly originated from Sanskrit. As regards Sanskrit, he says that those who believe in the theory that it was not the language of the Aryans, are mistaken and incorrect. In this connection, he also condemns those who have tried to establish that the Aryans were not an indigenous people of India and that they came to this sub-continent from a foreign land.

—*CR* Vol. CLXXVII No. 3, December 1965, pp. 229–64

Turner, R.L.

GEMINATES AFTER LONG VOWEL IN INDO-ARYAN

In the central and eastern inscriptions of Aśoka, long vowel of Sanskrit, when followed by a double consonant-group, is shortened (*e.g.*, *ātt*>*att*) as generally in Pāli and Prākrit. But the long vowel is retained in the Girnar Inscription and in some of the Pillar Edicts and Minor Rock Inscriptions. In the Girnar forms, the consonant following the long vowel still represented a geminate. In Kharoṣṭhī writing, the long vowel before geminates was certainly maintained in the Shāhbazgaṛhī and Mānsehrā versions, for long vowel in this position is still preserved in North-Western languages. In the region between Panjābī and Western Hindī, the vowel has been shortened, but the long consonant or consonant-group remains- type *H. aṇḍā*<*āṇḍā*. Further east and south, the long consonant was shortened and the preceding short vowel lengthened, *e.g.*, Oriyā *Kāṭha*>*Kāṣṭha*.

But at an earlier period, there was a dialect or dialect-area, eastern rather than western or north-western, in which a geminate occlusive preceded by a long original vowel, was shortened and subsequently developed in the same way as an originally single consonant; *ātta*>*āta*>*āda*, *ā*(*y*)*a*.

As is well-known, there has been a great amount of mutual borrowing of dialectical forms between the different areas of Indo-Aryan; and generally speaking, the earlier the differentiation of a phonetic feature, the wider has been the extension of the forms showing it.

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Hereafter follows a list showing the areas of New Indo-Aryan words with the early Middle Indo-Aryan shortening of geminates after a long vowel.

In the end, it is stated that the distribution of the words with-*t*<*tr*-is rather different from that of words which show similar shortening of long consonants assimilated from groups other than *tr*. The group *tr* remains over a wide area which includes the whole Dardic group ; and also in the three divisions of Gypsy (European, American and Asian) which seems to indicate that it was still maintained in the Central group of the Indo-Aryan when the ancestors of the Gypsies left it.

—*BSOAS* Vol. XXX Pt. 1, 1967, pp. 73–82

Varma, Siddheshwar

SOCIOLOGICAL TRENDS AS REFLECTED IN THE NORTH-WEST HIMALAYAN INDO-ARYAN LANGUAGES

A stamp of ancient Indo-Aryan tradition is seen in such words of Khaśālī dialect as that for rain-bow which is named 'track of the Divine Cow' (*Kādhenuari gel*). This reminds one of Sanskrit *Kāmadhenu*. The abusive term *nīḍhlai*, 'brotherless' used for a woman in Bhadarwāhī is reminiscent of expressions like 'abhrātā', 'brotherless' of the *Ṛgveda* (1.124.7).

The word *ḍalèṇā*, 'pertaining to branches' for 'monkey' in Bhadarwāhī corresponds to the concept underlying Sanskrit *śākhā-mṛga* and is a taboo there. In Bhales, the uttering of the name of father-in-law or mother-in-law is a taboo.

The term *kùṇḍi* for a variety of mushroom and the name *kônogad-* 'ear-stream' in Bhadarwāhī are instances of animism. The former it said to be the wife of another variety of the same mushroom.

Among the local beliefs may be cited a few instances, *e.g.*, a stream is named 'thief-stream', as it is believed to have been brought stealthily by somebody. The Rakhṛī festival is believed to have been introduced by the Gauḍa Brāhmaṇas, and a bull with loose and descending horns is considered to be auspicious.

Again, there are names indicating environmental reactions, *e.g.*, *Khillor úcaṇa* 'carrying a carcass' for the lowest type of menial work, *makṛ kûmmi* 'monkey's embrace' for a tenacious embrace, *zhangatõr* 'one who has legs' for an adventurous person.

Thus, the N.W. Himalayan Indo-Aryan languages have partly preserved older social tendencies and partly reveal new ones, and have also

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evolved languages which are remarkable expressions of reactions to environments.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 159–62

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X LITERATURE AND RHETORICS

Agrawala, V.S.

SOME OBSCURE WORDS IN THE *DIVYĀVADĀNA*

1. *Akāyikā* along with *Sakāyikā*—The former is a kind of toy constituting a mere head without being attached to bust, and the latter represents full figurines, complete with head, bust and legs.

2. *Adhiṣṭhāna*—Basement of a railing pillar (*Stambha*). Other architectural parts being *sūcikā*, a cross bar, and *ālambana*, the coping stone.

3. *Ambāsanaka*—seems to be the Sanskritised form of Pāli *ambalāsana*, a distinct architectural term denoting an open platform or seat without roof (*cf. ambara* 'sky').

4. *Avalokanaka*—seems to refer to the *gavākṣa* window to view scenes outside the palace.

5. *Avavaraka*—was certainly *apavaraka*, a kind of coverlet. Pāli records the form *avaraka*.

6. *Okkarika* (=*otkarika*)—According to Edgerton, 'some kind of merchant dealing in agricultural products which are placed in heaps (*utkara*).

7. *Kākaṇi*—a small punch-marked coin equal to one-fourth of *raupya māṣaka*. Mentioned in the *Arthaśāstra* of Kauṭilya and in a *vārttika* of Kātyāyana, but not in Pāṇini.

8. *Kālakaraṇī*—'Black-eared' seems to be a typical form of Lakṣmī in her evil aspect. Hence, omen of bad luck.

9. *Kāśi*—some valuable textile of Banaras, fine cotton cloth.

10. *Kiṭika*—a thick matting woven of thin twigs, called *kidā* in Uttar Pradesh.

11. *Kaṭukuñcaka*—a person making wry faces and needlessly finding faults with others.' Edgerton translates it as 'niggardly'.

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12. *Kumārāmātya*—a personal title conferred on the highest dignitary

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by the king like a minister, a commander, a feudatory ruler or a member of the royal household.

13. *Kulā=kulā bodhā*—with reference to *Indra-yaṣṭi* seems to be a phrase in which *kulā* signifies 'a strip of cloth'.

14. *Gulma*—'force of armed men' was of two kinds, *viz.*, *sthāvara*, 'stationed at one place', and *jaṅgama* for patrol duty, posted in the palaces, market-places, booths, street-crossings, *etc.*

15. *Cārika*—persons who moved at the head of a procession holding various auspicious objects, whether mounted on animals or chariots.

16. *Tasarikā*—'a shuttle'.

17. *Tuṇḍicela*—a fine garment. It may be connected with *tuṇḍi* or *toṇḍi*, *i.e.*, Tamil land and the word would then denote 'fine fabrics of South India'.

18. *Nālikā*—a tubular ornament in which the tail of the horse was inserted.

19. *Pañcarakṣā*—five defences, placed round a city, having the potency of warding off evil and neutralising magic.

20. *Pañcavarṣika*—the festival-gathering of the Buddhist Order every five years.

21. *Pāṇḍukambalaśilā*—'Throne of Indra', the stone seat of royal personages, appears to be covered with *pāṇḍukambala*, a special kind of scarlet coloured blanket manufactured in Gandhāra mentioned in the Jātaka literature.

22. *Pratikaṇṭhukā*—an architectural term, a synonym of *pariṣaṇḍā*, *i.e.*, a terraced approach to a building or *stūpa*.

23. *Maṇḍalamāḍa—maṇḍalavāṭa*, a circular hall or space.

24. *Maṇḍalī*—Sanskrit *māṇḍalika*, ruler of a minor region.

25. *Yamalī*—a kind of dress consisting of two garments.

26. *Lohi*—'a kettle', cf. Hindi *batlohi*, which is no doubt, a kettle and not a frying pan.

27. *Vaṃśaghaṭikā*—a toy of miniature size made in imitation of the time-measuring apparatus referred to as *chāyānālikā* in the *Arthaśāstra*.

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28. *Vitkoṭikā*—either a corruption of *vikaṭikā*, 'a grotesque bandy-legged dwarf female figurine', or a reduced dialectical variant of *vetrakuṭikā*, *vetta-kuṭikā*, *vithuṭīkā*, a staff-bearing female attendant or *pratihārī*.

29. *Syapeṭārikā*—a corruption of *sītā-piṭārī*>*sīyā-piṭārī*, *sīyā-piṭārī*>*sya-piṭārī* and then further dimunitive, a toy tray or basket full of miniature cooking utensils of clay or metals, *etc.*

30. *Nimodaka*—wrong reading for *himodaka*, 'dew deposited by night frost on blades of grass, *etc.*

—*JAOS* Vol. LXXXVI No. 2, April-June 1966, pp. 67-75

Bhat, M.S.

PŪJĀ-PRADĪPA OF GOVINDA ṬHAKKURA

Dr. Jayakanta's view that Govinda, the author of *Pājā Pradīpa*, was the anscestor of Vidyāpati is incorrect, firstly because, according to *Kāvya-Pradīpa*, a commentary on the *Kāvya-Prakāśa* of Mammaṭa, Govinda Ṭhakkura is said to be the eldest son of Keśava Ṭhakkura and Sono Devī; and, secondly, because the author of *Kāvya-Pradīpa* and *Pūjā-Pradīpa* is one and the same. The author of *Kāvya-Dīpikā*, Govinda Kavi is no other than Govinda Ṭhakkura.

Govinda Ṭhakkura was the author of four books *Pūjā-Pradīpa*, *Kāvya-Pradīpa*, *Kāvya-Dīpikā* and *Kāvya-Prakāśa-Uddharaṇa-Dīpikā*. He wrote the first two works at the instance of Bhavānanda Rāya, father of Rāmānanda Rāya, the prime minister of Gajapatipratāparudra of Orissa (1520-1538 A.D.).

—*BV* Vol. XXVI Nos. 1-4, 1966, pp. 26-28

Bhattacharya, Visvanatha

NĀṬYA-SVARŪPA-PARĀMARŚAḤ (CONSIDERATION OF THE NATURE OF DRAMA)

The rules of dramaturgy seem to have been evolved in India in the Ist or 2nd century B.C. The first propounder of these principles was the sage Bharata. The works of Sāgaranandin, Dhanañjaya, Rāmacandra-Guṇacandra, Śāradātanaya and others are of great help in tracing the development of this art.

Although dramatic representations were current even before the time of Bharata as is evident from references to Śilālin and Kṛśāśva, in Pāṇini's sūtras, it was Bharata who propounded the doctrine of *rasa*.

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—*Sag.* Vol. III No. 4, March 1965, pp. 391-406

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Bongard-Levin, G.M., Vorobyeva-Desyatovskaya, M.I., Tyomkin, E.N.
A FRAGMENT OF THE SANSKRIT *SUMUKHADHĀRAṆĪ*

Among Central Asian documents from the collection of N.F. Petrovsky kept in the Manuscript Collection of the Leningrad Branch of the Institute of Asia, USSR Academy of Sciences, there is a fragment of a manuscript written in Brāhmī of Central Asian calligraphy found from Kashgar. The size of the character is 1 cm. (width) X. 5 cm. (length). The spacing is 1 cm. On the left margin recto. the number of the sheet is preserved -6. The date of the document is unknown.

The text is produced in this article, which is in eight lines. The content of the text and, above all, the name of the *Dhāraṇī*, occurring in second and third lines of the text recto. give a sound basis for considering this as the fragment of the Sanskrit text *Sumukhadhāraṇī*.

The text is of considerable interest, for it supplies us with a fragment of Sanskrit original which was up to the present time regarded as lost and preserved only in the Tibetan, Chinese and Khotanese-Śaka translations.

The composition of the *Vajrapāṇi-sumukhadhāraṇī* may be referred to the first century A.D., *i.e.*, to the period when the achievement of *Nirvāṇa* through *dhāraṇī* (magic formulas) was believed in.

There is a considerable divergence between all translations, but Bodhiruci's Chinese translation is closest to the Sanskrit text which is at our disposal.

The present article provides a comparative chart of the Sanskrit text with Śaka, Tibetan, Chinese and their translations in English. The facsimile of the fragment is also produced here.

—*IIJ* Vol. X Nos. 2-3, 1967, pp. 150–59

Brunner Hélène
ANALYSE DU *KIRAṆĀGAMA* [ANALYSIS OF *KIRAṆĀGAMA*]

The text of this *Āgama* has been edited in 1932 by the *Śivāgama-siddhāntaparipālana saṅgha* of Dēvakōṭṭai. It consists of 1991 verses arranged in sixty four chapters. It is in the form of a dialogue between Śiva and his pupil Garuḍa. In the beginning of each chapter Garuḍa puts a question which constitutes often the summary of the chapter. Śiva replies in the form of the exposition of the subject. The reply necessitates another question which forms the beginning of the next chapter.

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Sometimes, Garuḍa intervenes in the middle of a chapter to seek some clarification. The author of this article has given the titles of the chapters along with the number of verses in them. In his view it is an important text of Śaiva doctrines.

—*JA* Vol. CCLIII Fasc. 3-4, 1965, pp. 309-28

Clark, T.W.
MEGHANĀDABADHA KĀVYA, CANTO VIII

Michael Madhusudan Datta wrote *Meghanādabadhakāvya*, a nine-canto epic, in Bengali, in 1861. Being Rāma story, the poem naturally owes much of its substance to the *Rāmāyaṇa* tradition, represented in Sanskrit by Vālmīki's *mahākāvya* and in Bengali by Kṛttibāsa's work ; but it differs from that tradition widely and, in a most original way, in the characterisation of the persons, the selection and presentation of the episodes, and above all, in sentiment and sympathy.

The author traces the influence of Virgil's *Aeneid* on the description of hell in canto VIII of it as well as elsewhere. According to him, Miltonic ideas are also found in it.

—*BSOAS* Vol. XXX Pt. 2, 1967, 337-52

Dubey, R.P.
HERO OF *VEṆĪSAṀHĀRA*

In the *Veṇīsaṁhāra* there are three claimants to the title of the hero, *viz.*, (i) Yudhiṣṭhira, (ii) Duryodhana and (iii) Bhīmasena.

This confusion is due to the fact that the dramatist lacks sense of proportion in delineating the character and gives more importance to Duryodhana whose character has become more interesting than that of the main hero, that is, Bhīma.

—*Pra.* Vol. XII No. 2, March 1967, pp. 185-90

Dvivedī, Gopīkṛṣṇa
GĪTAGOVINDASYA VAIŚIṢṬYAM (THE PECULIARITIES OF *GĪTAGOVINDA*)

The writer of the article has tried to show, among other things, that in the *Gītagovinda* (1) the poet's aim is to have the vision (*darśana*) of the Lord (*Bhagavat*), (2) the attitude of Rādhikā in her deep absorption in Śrī Kṛṣṇa's thought is not of physical but of spiritual union, (3) the heroine

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Rādhā is depicted as the counterpart of Lakṣmī, and (4) the love of Śrī Kṛṣṇa is pure and self-sacrificing. He considers his kinsfolk, his wealth and even his life as futile without his union with the beloved.

—*Sag.* Vol. VI No. 2, Saṁvat 2024, pp. 195–99

Dvivedi, Revaprasada
*MEGHADŪTA*SYAIKAṀ PADYAM (A VERSE OF *MEGHADŪTA*)

In verse II.42 of *Meghadūta*, the exiled Yakṣa laments 'Having painted thee on the rock-surface with mineral colours, as soon as I wish to make myself fallen at (thy) feet, my sight is bedimmed by tears. Cruel Fate does not tolerate our union even in that'.

The author thinks that the correct interpretation of this verse is that offered by Mallinātha, namely, that when the Yakṣa had already drawn the picture of his beloved, and when he wished to draw his own picture showing himself fallen at her feet, he lost his forbearance and tears welled out of his eyes and obscured his sight so that he could not complete it. In that case, the picture of the Yakṣa, as fallen at her feet, becomes the subject (*viṣaya*) of his drawing (a future action), and justifies the use of *kartum*.

—*Sag.* Vol. IV No. 4, Saṁvat 2020, pp. 327–30

Dvivedi, Revaprasada
MEGHADŪTE TITHI-NIŚCAYAḤ (DETERMINATION OF THE LUNAR DAY IN THE *MEGHADŪTA*

On the basis of the expressions *Āṣāḍhasya prathamadivase* in verse 2 and *Śāpānto me bhujaga-śayanād utthite Śārṅga-pāṇau, śeṣān māsān gamaya caturaḥ* in verse 107 of *Meghadūta*, the writer of this article has come to the conclusion that the curse of the Yakṣa commenced on the junction of the eleventh and twelfth lunar day of the bright fortnight of the month of Kārttika, and the termination of the curse also occurred on a similar junction of lunar days. The sight of the cloud by the Yakṣa occurred on the day when Hari went to sleep and the message, too, was sent on the same day soon after the cloud was seen.

—*Sag.* Vol. VI No. 2, Saṁvat 2024, pp. 137–48

Friedrich Wilhelm
DIE BEZIEHUNG ZWISCHEN *KĀMASŪTRA* AND *ARTHAŚĀSTRA* (THE RELATION BETWEEN *KĀMASŪTRA* AND *ARTHAŚĀSTRA*)

1. The composer of *Kāmasūtra* had the ambition of dividing his book in 64 *Prakaraṇas* and not in 67, as it is the number of *kalās*.

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The fact that the text of 1250 *ślokas* in *Kāmasūtra* exactly corresponds to the volume of work with colophon is a strong argument for the fact that the *śloka* text in *Arthaśāstra* also must be so interpreted.

2. Kosambi's attempts of proving a new chapter in *Arthaśāstra* with the help of a newly discovered North Indian manuscript are not capable of standing the required test.

3. The so-called new title in the list of the content of this fragment can be explained as wrong spelling or as subtitle of an already known chapter.

4. The style and structure of *Arthaśāstra* are imitated by *Kāmasūtra* and not *vice-versa.*

5. Terms, stock of properties and series of types of scientific Sanskrit works are frequently accepted by other works of this type. *Kāmasūtra* also contains many quotations which are found in *Arthaśāstra.* Many views are introduced in *Kāmasūtra* with *ityācāryaḥ, i.e.,* so says the master.

6. The viewpoints of *Arthaśāstra* and *Kāmasūtra* become deactivated in the later works, which were based on these two and which were in line with the Brāhmaṇical *dharma.*

7. *Kāmasūtra* also transports the spirit of *Artha* in the sphere of *Kāma.* Thus, both books show the basic difference between society and economics. *Arthaśāstra* thinks centralistically, tries to promote economic enterprises of the nation and even makes use of prostitution as a source of income. On the contrary, *Kāmasūtra* represents a state which encourages prosperity of a civil stratum by the side of the prospering court.

—*ZDMG* Band 117 Heft 2, 1966, pp. 290–310

Ghosal, S. N.

ON THE INTERPRETATION OF A LINE FROM THE *MṚCCHAKAṬIKA*

The passage in question runs : *Taṃ jadhā guḍodanaṃ ghiaṃ dahiṃ taṇḍulāiṃ ajjeṇa attavvam rasāyaṇaṃ savvaṃ atthithi|evaṃ te devā āsāsentu.*

The word *āsāsentu* in the passage creates some confusion. Most of the scholars consider the word as a form of 3rd pers. plur. in the imperative from root *śās* preceded by the prefix *ā.* The correct form is *āśāsatam,,* if

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the form is based upon the root *ā-śas*. Accordingly, the meaning of the sentence would be :

"May your gods be consoled, *i.e.*, they may be sure that you are going to get food." But still the confusion is not clear.

—*BV* Vol. XXVI Nos. 1–4, 1966, pp. 15–20

Gupta, Satyapal
HARAVIJAYA : SANSKRIT KĀ VIŚĀLATAMA MAHĀKĀVYA (*HARAVIJAYA* : THE LONGEST *MAHĀKĀVYA*)

Haravijaya is the work of the Kashmiri *Mahākavi* Rājanaka Ratnākara. It contains 4321 verses spread over 20 chapters. In the circle of poets, this poet is known as Tāla Ratnākara. *Haravijaya* occupies an eminent place in Śaiva literature. Its characteristic features are delineation of Ultimate Reality in the form of *Prakāśa-vimarśa-vapuḥ* and perfection of the theory of *Cidbhairava*.

—*VJ* Vol. XVI No. 7, November 1967, pp. 4–6, 7

Iyer, S. Venkitasubramonia
THE PRINCIPAL *RASA* IN ŚAKTIBHADRA'S *ĀŚCARYA-CŪḌĀMAṆI*

The *Āścarya-cūḍāmaṇi* of Śaktibhadra is the best Sanskrit drama written in Kerala. It is the earliest *nāṭaka* produced in South India which makes an abundant use of the *adbhuta-rasa*. It is a moot point if the principal sentiment of the play is 'wonder' or 'heroism'. But from the view-point of the central theme, *viz.*, the feud between Rāvaṇa and Rāma, the *rasa* is *vīra*, and from the angle of emotion that dominates the play and leaves an abiding impression on the *sahṛdaya*, it is *adhuta*.

—*VIJ* Vol. III Pt. 1, September 1965, pp. 249–54

Jain, Gokul Chandra
KUVALAYAMĀLĀ KAHĀ : EKA MAHATVAPŪRṆA PRĀKRIT *CAMPŪ* (*KUVALAYAMĀLĀ KAHĀ* : A NOTABLE *CAMPŪ* IN PRĀKRIT)

Written by Udyotana Sūri in the year 700 of the Śaka era, corresponding to the years 835 and 779 of the Vikrama and Christian eras, respectively, at Jābālipura in Gujarat, the *Kuvalayamālā-kahā* deals with the legend of Caṇḍa-soma, Māna-bhatta, Māyā-datta, Lobha-deva and Moha-datta, each, respectively, personifying anger, conceit, ignorance, avarice and craving. These legends are brought in the context of a sermon

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pareched by a saint to Kuvalayacandra, son of king Dṛḍhavarman in course of his journey in the south.

—*VJ* Vol. XV No. 11, January 1967, pp. 30–33 and 29

Jain, Harindra Bhusana

MADANA-KAVIḤ, TASYA *PĀRIJĀTA-MAÑJARĪ* CA (THE POET MADANA AND HIS *PĀRIJĀTA-MAÑJARĪ*)

Madana, the author of *Pārijātamañjarī*, originally belonged to Gauḍa-deśa (Bengal), but migrated to Dhārā and became the court poet of the Mālava king Arjunavarman (A.D. 1210-1218). Owing to his great learning, he was invested with the title *Rājaguru* by the king. He also bore the epithet *Bāla-Sarasvatī*, as he was said to have been favoured by the Goddess of Learning from his childhood.

His play was engraved on two stone slabs, one of which is fixed on the *Śāradāsadana* of the city of Dhārā. The other inscribed slab is lost. Several verses from this play are found quoted in the *Sañjīvanī* commentary on *Amaruśataka*.

The play consists of four acts and conforms strictly to the definition of a *Nāṭikā*. The plot begins with the dropping of the nymph Pārijātamañjarī from heaven on the bosom of king Arjunavarman. She at once turns into a beautiful damsel and is made a queen by the infatuated king and, in order to conceal her from the eyes of his married queen, is lodged by him in the *Markata-maṇḍapa* of his pleasure-garden under the care of the wife of his gardener. Once when the king visits the garden in company with his queen, he becomes amused on seeing the reflection of Pārijātamañjarī, who is hidden somewhere at a distance, in the polished ear-ornament of the queen. The queen becomes suspicious and the secret is out. The queen leaves the garden in a fit of anger.

In it there is reference to some historical events such as the victory of Bhojadeva over the Kalacuri king Gāṅgeyadeva, the defeat of the Gurjara monarch Jayasiṁha by Arjunavarman and the annexation of his kingdom. According to it, in the city of Dhārā, there were 4 main roads and 84 crossings, a *Śāradāmandira* and a big theatre-hall.

—*Sag.* Vol. VI No. 2, Saṁvat 2024, pp. 157–60

Jain, Harindra Bhusana

TILAKAMAÑJARĪKĀRO MAHĀKAVIRDHANAPĀLAḤ (DHANAPĀLA, THE AUTHOR OF *TILAKAMAÑJARĪ*)

The poet Dhanapāla, a great scholar of Sanskrit and Prakrit, and the author of *Tilakamañjarī*, was the son of the Vedic scholar Sarvadeva,

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a Brāhmaṇa of Ujjayinī. After completing his education, he married a young lady named Dhanaśrī. He adopted Jainism under the influence of his younger brother Śobhana who was initiated into it by Mahendra Sūri.

Dhanapāla was one of the court poets of king Muñja and his nephew Bhojadeva of Dhārā, and, therefore, flourished in the 11th century. He is quite different from his two name-sakes who were the authors of an Apabhraṁśa work *Bhavisayatta-kahā* and *Bāhuvalicarita*, respectively.

Dhanapāla has written both in Prākrit and Sanskrit. Among his Prākrit works are *Pāiya-lacchī-nāma-mālā*, a lexicon of the type of *Amarakośa* composed by him for his younger sister Sundarī in V.S. 1029, and two *stotras*, *Ṛṣabhapañcāśikā* and *Vīra-thüi* in praise of the Tīrthaṅkaras Ṛṣabha and Mahāvīra, respectively.

The prose kāvya *Tilakamañjarī*, describing the love-story of the Vidyādharī Tilakamañjarī and Samaraketu, is the best and the most renowned of his works. It is said that when Bhojarāja read this fiction, he was so fascinated that he asked the poet to substitute his (*i.e.*, Bhoja's) name for the hero Samaraketu. On refusal of the poet, the king became furious and consigned the manuscript to the fire. This gave a great shock to the poet. But his nine-year old daughter reproduced half of the work from memory and the poet recomposed the other half and completed the book.

There is great similarity between the *Tilakamañjarī* and the *Kādambarī*, both in the theme of the story and its execution.

Tilakamañjarī is important also from social, cultural and historical points of view. It also sheds light on the arts and crafts of the period as well as on the Jaina *kathā*-literature.

Dhanapāla was fearless and a man of great self-respect. He did not quail before the wrath of the king, but, giving him a smart retort, left his court. His heart was full of compassion for all creatures, and king Bhoja is said to have given up hunting and accepted Jainism under his influence. Dhanapāla also recognised merit where it was due and has praised the glory of king Bhoja, his ancestors and the Paramāra family for their exploits in the 53 verses in the beginning of the *Tilakamañjarī*.

—*Sag.* Vol. III No. 4, March 1965, pp. 332–48

Jain, Salekachand

BHŪDHARADĀSA KĀ *PĀRŚVAPURĀṆA* : EKA *MAHĀKĀVYA*
(*PĀRŚVAPURĀṆA* OF BHŪDHARADĀSA : A *MAHĀKĀVYA*)

Bhūdharadāsa, a Jaina poet of the 18th century belonged to Agra where he composed his *Pārśvapurāṇa* in Vikram Saṁ. 1789. He was the

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author of a number of other works also which have been published under the titles *Jaina-śataka* and *Bhūdharavilāsa*. The contents of *Pārśvapurāṇa* relate to the description of the life and teachings of Pārśvanātha. The subject-matter has been excellently portrayed, avoiding supernatural incidents as far as possible.

—*Ane.* Vol. XVIII No. 3, August 1965, pp. 116-24

Jha, B.

DAṆḌIN'S CRITIQUE ON LITERARY BLEMISHES

The ten *doṣas* enumerated by Daṇḍin are :

1. *Apārtha*—absence of complete meaning. 2. *Vyartha*—self-contraction. 3. *Ekārtha*—tautology. 4. *Sasaṁśaya*—doubtful utterance. 5. *Apakrama*—non-sequent. 6. *Śabdahīna*—grammatical mistake. 7. *Yatibhraṣṭa*—defective in caesura. 8. *Bhinnavṛtta*—defective in metre. 9. *Visandhi*—non-coalition. 10. *Deśakālakalālokanyāyāgamā-virodhi*—inconsistent with place, time, a branch of learning, common usage, maxims and the scriptures.

After this, the writer of the article cites the illustrative verses of each flaw from the text, and gives their English translation.

—*JBRSP* Vol. XLIX Pts. 1-4, January-December 1963, pp. 88-99

Jhala, G. C.

A NOTE ON BĀṆA'S *KĀDAMBARĪ* AND HARṢA'S *PRIYADARŚIKĀ*

The *Priyadarśikā* of king Harṣa is distinguished by the earliest known employment of the dramatic device called *Garbha-nāṭaka*, a short play within a play. This *Garbha-nāṭaka* provides remarkable confirmation of a statement of Bāṇa, made in his *Kādambarī*, in the course of the description of the *Rāja-kula* (royal palace) of Emperor Tārāpīḍa of Ujjayinī, which, though imaginary, provides aspects of contemporary life and Bāṇa's close familiarity with them at the royal court. The female establishment (*antaḥpura*) is referred to as *Antaḥpurikā-jana-prastuta-narapati-carita-viḍambana-krīḍena*, which means that the inmates of the harem in king Tārāpīḍa's palace provided entertainment in the form of imitating the actions or exploits of kings. This is exactly illustrated by the *Garbha-nāṭaka* in the *Priyadarśikā*, Act III.

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—*IA* Vol. II No. 1, January 1967, 40-41

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Kanjilal, Dileepkumar
A CRITICAL STUDY OF KĀLIDĀSA'S AUTHORSHIP OF THE *ŚRUTABODHA*

It appears that the *Śrutabodha* was composed after Jayadeva and Kedārabhaṭṭa, *i,e.*, after the 10th century A.D. We find that the *Śrutabodha* does not follow the school of *Piṅgala* but that of *Nāṭyaśāstra.* The language, style and diction reveal it a work of a poet of much inferior calibre. The whole versified text reveals glaring departure from the principles followed in other texts of Kālidāsa. Critical analysis of the *Śrutabodha* shows that the text is a compilation of handy nature. On the basis of these evidences, we can safely conclude that the compilation of the *Śrutabodha* was the work of a pseudo-Kālidāsa sometime between the 12th and the 15th centuries A.D.

—*JOIB* Vol. XVII Pt. I, September 1967, pp. 86-92

Krishnamoorthy, K.
THE *DHVANI* SCHOOL OF CRITICISM IN SANSKRIT

Dhvani is the name given to the essence of poetry primarily in its synthetic aspect. It is, first and foremost, a complex whole, which also admits of intellectual analysis covering every essential aspect of poetic experience. Every poem presented to a critic will be rightly appreciated by him only when he feels the *Dhvani* as a total experience and is able to analyse the poem as a particular and concrete manifestation of it. The writer has defined the scope of poetic meaning and the concepts of *rasa*, *alaṁkāra*, *guṇa* and *rīti*.

—*JKU* Vol. X, 1965, pp. 1-10

Mukhtar, Jugal Kishora
ĀCĀRYA HEMACANDRA KE *YOGAŚĀSTRA* PARA EKA PRĀCĪNA DIGAMBARA ṬĪKĀ (AN OLD DIGAMBARA ṬĪKĀ ON ĀCĀRYA HEMACANDRA'S *YOGAŚĀSTRA*)

The author has recently found a manuscript, *Yogaprakāśa* text and a commentary on it by Bhaṭṭāraka Indranandi. At the end of the text, the original is called *Yogasāra* and the commentary *Yogasāraṭīkā*. But on a close observation, it has been found to be a commentary on Ācārya Hemacandra's *Yogaśāstra*.

The manuscript is written in beautiful letters and is generally free from error. From the condition of the paper, *etc.*, it appears to be 400 years old. In the panegyric at the end, the *ṭīkā* is called *Yogiramā* and is described as *Yogasāri*. According to the time of its composition given in the verses, the work was completed in the Śaka Saṁvat 1180.

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The *vivaraṇa*, an explanation of the text given by the author himself, is a commentary mainly on the first four chapters out of the twelve in which *Yogaśāstra* is divided. It appears that the *vivaraṇa* was not written simultaneously with the text, but later on at the request of Kumārapāla of Cālukya dynasty.

—*Ane.* Vol. XX No. 3, August 1967, pp. 107–15

Rao, S. Kashinath

TRAGEDY IN SANSKRIT DRAMA

The origin of Sanskrit dramas can be traced back to the Vedic times. To Hinduism which enjoins firm faith in the indivisibility and indestructibility of life and which believes in the cycle of rebirths, tragic ending of life seemed illogical. Life is, after all, the material manifestation of the divine spirit on earth. To put an end to it is to put an end to one's own spiritual development, the *raison d'etre* of being born into a human body.

Sanskrit dramatists, however, were not unaware of stresses and strains of life. But they viewed life as a conflict between spirit and matter, good and evil, and virtue and vice. They developed tragic situations which sometimes bordered on tragedy, but they did not succumb to the common malady of despair. With dexterity and faith in life they found out solutions to overcome the crises. Tragedy in dramatic art is the result of incapacity of the dramatist to find a solution to a situation which he himself has created. To the Sanskrit dramatists tragedy was a reflection of the immaturity of creativity.

—*MR* Vol. CXXII No. 3, September 1967, pp. 179–82

Majumdar, B.B.

KṚṢṆ'S ROLE AS A NATION-BUILDER IN THE LITERATURE OF THE NINETEENTH CENTURY

Two of the greatest reformers of India in the 19th century, Raja Rammohun Roy and Svami Dayananda, as also the Christian missionaries, looked down upon the popular form of Kṛṣṇa worship; Roy and the Christian missionaries frowned at the grossness and demoralising effect of the worship of Rādhā and Kṛṣṇa, while Dayananda declined to accept Kṛṣṇa as an incarnation of God.

In the face of such attacks, the Bengali author Bankimacandra Chatterjee (1838-1894), who was the first Indian scholar to undertake a critical study of the life of Krsna, strove his utmost to make out a case for regarding Kṛṣṇa as a national hero. He wrote his work

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Kṛṣṇa-carita with the object of presenting Kṛṣṇa as an ideal hero, capable of unifying the petty warring kingdoms into a national whole. Though possessed of a great critical acumen and acquainted with the modern methods of text criticism, he regarded such of the portions of the *Mahābhārata* as cast a slur on Kṛṣṇa's character as later accretions and the similar stories narrated in the Purāṇas as mere products of the fanciful imagination of the *Purāṇa-kāras*. Thus, he dismissed as unreliable the allegations of Kṛṣṇa's amours with cowherdesses, his having sixteen thousand wives from whom were born one hundred eighty thousand sons. Thought the *Mahābhārata* verses, representing Kṛṣṇa as a cruel, crafty person taking recourse to strategem regarded as dishonourable in the epic age, are found in all the manuscripts and included in the critical edition, Bankimacandra considered them to be interpolated. He regarded Kṛṣṇa as a historical personage and held him to be the wisest and greatest of the Hindus, an ideal person in whom the synthetic development of all the mental and physical faculties took place simultaneously. But as rightly pointed out by Rabindranath, the hero of the *Kṛṣṇa-carita* is not really Kṛṣṇa but Bankimacandra's nationalism.

Bankimacandra's younger contemporary Navinacandra Sen (1847-1909) played the role of a myth-maker and depicted Kṛṣṇa as a national hero who conceived the plan of forging the unity of India in his adolescent age at Vṛndāvana. He painted Kṛṣṇa as very much grieved at the lack of unity in India. Keshab Candra Sen, Gaura Govinda Roy, Vijaya Kṛṣṇa Gosvami and Sisir Kumar Ghosh were other factors in the nineteenth century revival of neo-Vaiṣṇavism in Bengal.

—*JIH* Vol. XLV Pt. I, April 1967, pp. 187-206

Menoria, Motilal

ŚIVADĀSA RACITA *ACALADĀSA KHĪCĪRĪ VACANIKĀ* KĀ RACANĀKĀLA (THE PERIOD OF COMPOSITION OF *ACALADĀSA KHĪCĪRĪ VACANIKĀ* BY ŚIVADĀSA)

Scholars have so far believed that the work *Acaladāsa Khīcīrī* composed by Śivadāsa was written in Saṁ. 1480. The work, which is in *ḍiṅgala* language of Marwar, relates the historical incidents of the attack of the Sultan of Mandu against Acaladāsa Bhojāvata of the Khīchī branch of Cauhāna lineage. His queen was Puhapai (Puṣpāvatī), the daughter of Mahārāṇā Mokala. She, along with the queen and intimates of the harem committed *Jauhara* before Acaladāsa was defeated and killed in the battle. Three main reasons are assigned to prove that the work was composed in Saṁ. 1480.

1. The fight between the Sultan of Mandu and Acaladāsa took place in Saṁ. 1480. (1423 A.D.). This argument does not necessarily

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prove that the work was composed in or about Saṁ. 1480. Nowhere in the work does the author refer to the name of Sultan Hoshangshah along with others. The author does not seem to know even the name of the Sultan and this indirectly hints at the late composition of the work.

2. Among the rulers who helped the Sultan of Mandu was Samarasī, the ruler of Bundi, flourishing in the 15th century. This argument is also fallacious, for Samarasiṁha, the ruler of Bundi, died in Saṁ. 1403, 77 years earlier than the incident of the attack by the Sultan of Mandu. The work therefore, does not include the historical facts.

3. The Rāṇā of Mokala, whose daughter was married to Acaladāsa, was ruling in the 15th century A.D.

But the Rāṇā came to the throne in Saṁ. 1478 and at that time he was aged only 5. We cannot, therefore, believe that two years later, in Saṁ. 1480, when he was aged only 7, he had a daughter married to Acaladāsa.

These facts clearly prove that the work is not of historical nature. Its language *ḍiṅgala* was prevalent in the middle of the 17th century A.D. to which period the work seems to belong. Its style is similar to many other works written in *diṅgala* language during the reign of Akbar (Saṁ. 1612-62). A manuscript copy of the work preserved in the Anup Library at Bikaner is dated Saṁ. 1631 and this undoubtedly proves the composition of the work in the 17th century A.D.

—*Sod. Pat.* Vol. XVII Nos. 1-2, January-April 1966, pp. 25–30

Mirashis, V.V.

MADĀLASACAMPŪKARTĀ TRIVIKRAMABHAṬṬAḤ (TRIVIKRAMABHAṬṬA, THE AUTHOR OF *MADĀLASACAMPŪ*)

The author of the article examines the statement that the author of the *Nalacampū* and the *Madālasacampū* is the same Trivikramabhaṭṭa.

The author says that these two Trivikramabhaṭṭas were two different persons. The *gotra*, father's name and his own name have been given differently in the two *campūs*. Both of them worship different deities. The indicatory mark, namely, the word *haracaraṇasaroja* is found in *Nalacampū* and not in *Madālasacampū*. The author of *Nalacampū* is fond of *śleṣa*, but the author of other *campū* is not. The author of the former uses long compounds, but not the author of the latter. The author of the former is proud of his skill, while the author of the latter appears to be diffident about his poetic power. Erudition is visible in the former, not

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in the latter. The verses in the former are quoted by later authors. A chapter in the former is styled as '*ullāsa*'.

—*Sag.* Vol. V No. 1, Saṁvat 2023, pp. 17–21

Mishra, L.P.

A CRITICAL NOTE ON VIDYĀPATI

The author, first of all, gives an account of the early life of Vidyāpati, his relations with Raja Shiv Singh, king Devi Singh and his title of 'Nava Jayadeva' and also his early work '*Kīrti-latā*'. He also examines the disputed date of his birth which most probably was around the year 1350. In this connection, the author brings in the controversial copper-plate through which Shiv Singh had conferred the village Visfi on the poet, and a number of internal evidences from the *Kīrti-latā*, *Bhoo-parikramā*, *Puruṣa-parīkṣā*, *Padāvalī*, *Kīrtipatākā*, *Śrīmadbhāgavata*, *Darpa-Nārāyaṇa etc.* The author has also discussed the evolution of the scripts used in the numerous versions of the *Padāvalī*. After this the author makes a critical study of *Padāvalī* and thus tries to prove how great a master Vidyāpati was in his art.

—*EW* Vol. XVI Nos. 1–2, March-June 1966, pp. 126–38

Mochizuki, K.

HO-KE-KYO NO HI-YU NI TSUITE (A STUDY ON THE *AVADĀNA* IN THE *SADDHARMAPUṆḌARĪKA-SŪTRA*)

The parables of the *Fa-hua-jing* (*Saddharmapuṇḍarīka-sūtra*) are traditionally well known. The 3rd parable in the 5th Chapter is that of 'Grasses and Trees' and is not becoming the chapter title 'Herb Parable'. The proper 'Herb Parable' is found in the Sanskrit text. This is to be added as the 4th to the 7th; so the 8 parables are enumerated in the *Saddharma-puṇḍarīka-sūtra* of the *Fa-hua-jing*.

These 8 parable stories make up a magnificent drama of organic construction. These 8 are divided into 2 parts, from the Ist to the 4th and from the 5th to the 8th. The Ist is the curtain-raising parable, and the 4th answers it. The 4th also introduces the 5th or the 2nd part and the 8th responds to it. And the 8th is the closing parable and contrasts with the Ist. The first part is concluded by 'Herb Parable' and the last part by the 'Parable of Medicine and Doctor.' The former concerns *dharmas*, and the latter the two, *dharmas* and the Buddha, whose co-existence is necessary for enlightenment, as a doctor and medicine cure a patient.

The *Saddharmapuṇḍarīka-sūtra* was not made in a day and has many later additions, by which the *sūtra* could get a very fine construction.

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The 'Parable of Herb', which is not found in the Chinese translation and is seen in the Sanskrit text, is indispensable for the construction. As regards the *Fa-hua-jing*, the 8 parables, not 7, are to be mentioned.

—*JIBS* Vol. XV No. 1, December 1966, pp. 382-85

Nahata, Agarchand

(MAHĀRĀṆĀ KUMBHĀ KE DO APRASIDDHA GRANTHON KĪ MAHATTVAPŪRṆA PRAŚASTIYĀN (IMPORTANT RECORDS OF TWO UNKNOWN WORKS OF MAHĀRĀṆĀ KUMBHĀ)

The Chitor inscription dated in *Sam.* 1517 yefers to a work entitled *Sūḍaprabandha* composed by Mahārāṇā Kumbhā. The work was not available so far. Another work composed by him entitled *Kāmarāja-ratisāra-śataṁ* has also been referred to in some other inscriptions. Both these works have recently been discovered at Ahmedabad by the author of the present paper. The particular manuscript which contains *Sūḍaprabandha* contains *Gītagovinda* with which it is related. The first twelve pages of this manuscript are not available. At a number of places the name of Mahārāṇā Kumbhā has been referred to. *A śloka* indicates that the work was composed on *Vaiśākha* 13 in *Saṁ.* 1605. The same manuscript from page 93 to 100 contains the second work of Kumbhā entitled *Kāmarāja-ratisāra-śatam.* The work is referred to in the manucript said to have been composed in *Saṁ.* 1518 at Kalaśameru (*i.e.*, Kumbhalgarh). From the reference to Hiranand Suri, the *guru* of Mahārāṇa Kumbhā, it appears that the work was composed under his inspiration. *Sūḍaprabandha* was similarly inspired by Saṅgītācārya Śāraṅga Vyāsa who has been referred to in the manuscript. The author supplies the original text of *Kāmarāja-Ratisāra* at the end of the paper.

—*Sod. Pat.* Vol.XVII Nos. 1-2, January-April 1966, pp. 31-38

Paradkar, M. D.

(CONTRIBUTIONS OF WOMEN TO ANCIENT AND MEDIEVAL SANSKRIT LITERATURE)

Women have been contributing to Sanskrit literature from the days of the *Ṛgveda.* Some 26 hymns of the *Ṛgveda* have been attributed to Romaśā, Ghoṣā, Sūryā, Viśvavārā, Ātreyā, Lopāmudrā, Vasukapatnī, Indrāṇī Apālā, Śraddhā, Vaivasatī, Yamī and Vāc. In Upaniṣadic period Vācaknavī Gārgī is well known. During the Epic age, Sulabhā stands prominently In later classical literature, women continued to write good poems. The *Kāmasūtra* of Vātsyāyana mentions courtesans, princesses and daughters of ministers well-versed in writing poetry. The *Lalitavistara* informs us that the wife of Siddhārtha was adept in writing poetry. Rājaśekhara in his *Kāvyamīmāṃsā* frankly admits the poetic genius of women. Among

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33 poetesses, Vikatanitambā (before 9th century) appears to be most prominent. Vijjā or Vijjikā (before 9th century) also attained fame for her writings on nature and morals of women. Rājaśekhara's wife Avantisundarī appears to have attained proficiency in understanding the science of poetics.

Among later poetesses, Śīlabhaṭṭārikā (before 10th century) is credited with the authorship of a verse quoted by Mammaṭa. Stray verses written by Bhāvakadevī (before 11th century) are found in the *Kavīndravacanasamuccaya* and *Saduktikarṇāṛta*.

Two verses of Mārutlā (12th century) are quoted in the *Śāraṅgadharapaddhati* and *Sūktamuktāvalī*. Gaurī (16th century) has also spoken if different seasons in some of the verses.

On the whole women in later age in classical literature have mostly chosen Śṛṅgāra as their main theme.

—*BV* Vol. XXVI Nos. 1–4, 1966, pp. 29-33

Pillai, P. K. Narayan

KĀLIDĀSA—AN ASSESSMENT BY ĀNANDAVARDHANA

In expounding his theory of *dhvani* or suggestion Ānandavardhana, the author of *Dhvanyāloka*, has profusely drawn upon the works of Kālidāsa for the purpose of illustration. According to him, the descriptions of Kālidāsa have a predominating element of suggestion. Very often Kālidāsa invests lifeless objects with sentimental characteristics. Use of suggestive words is the forte of Kālidāsa. The technique of *guṇībhūtavyaṅgya* has been resorted to as and when found appropriate by Kālidāsa.

This leads one to the conclusion that in propounding his new poetic theory and in setting standards of aesthetic criticism, Ānandavardhana derived more inspiration from Kālidāsa than from any other poet.

—*BDCRI* Vol. XXV, 1966, pp. 97–133

Raghavan, V.

ABHINAVABHĀRATĪ—IS THERE A SECOND WORK OF THAT NAME ?

Abhinavabhāratī is a commentary by Abhinavagupta on the *Nāṭyaśāstra*. But the author has recently come across a couple of quotations under this name (*yathoktamabhinavabhāratyām*, LXVI : p. 48 text and *yadabhinavabhāratī*, LXI : p. 138 text) by Abhinavagupta himself in his *Īśvarapratyabhijñāvivṛtivimarśinī* (Kashmir Series Texts and Studies, LXII

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and LXV), which, according to him, can only mean that there is a second work bearing this name, which appears to be a *Kāvya* written by Abhinavagupta.

On the basis of the *subhāṣita* appearing in one quotation (LXV : p. 138 text), the author is of the opinion that this second *Abhinavabhāratī* may be taken as a collection of Abhinavagupta's stray verses.

—*MO* Vol. 1 No. 1, March 1967, p. 43

Sarma, Dimbeswara

ON THE NATURE OF THE SUPREME BEING IN KĀLIDĀSA

Unitary character of the Supreme Being as expressed by Kālidāsa in *Ragh.* (*ekastvaṁ sarva-rūpa-bhāk* is contradicted by his statement about *prakṛti* as *pruṣārtha puravartinī* (*Ku.* II-13) which is analogous to the atheistic Sāṁkhya doctrine. Again, speaking of an ultimate principle on which the world rests, Kālidāsa always refers to Īśa (*ekaiśvarye sthitaḥ, Kṛtsnaṁ jagad bibhrataḥ* from which it may be gathered that he accepted Śiva as the Supreme Being and Brahmā and Viṣṇu to be his subservient. But this, too, cannot be asserted, because in *Ku.* II and *Ragh.* X, he describes the latter two deities as supreme, respectively. Thus, from the ascription of supreme position to the three deities, the unitary character of God stands contradicted.

Did he then acknowledge the Highest Principle in the form of trinity as reflected in *Ku.* VII. 44 (*ekaiva mūrtir bibhide tridhā*) implying the idea of unity in the three ?

Kālidāsa's conception falls in line with what is known a *Seśvara Sāṁkhya.* Therefore, the statement of the poet about the relationship of *Prakṛti* and *Puruṣa* in *Ku.* II. 13 cannot be understood in the light of the extant *Sāṁhya* which aknowledges many *puruṣas*, while Kālidāsa has acknowledged only one as the overlord (*Īśvara*) of the Universe.

In the verse (II. 13) of *Ku.* referred to above, the male and female aspects of the Lord refer to his immanent state. The Supreme Being is, as a matter of fact, a passive witness to and is untouched by His own immanence.

Again, Brahmā, Viṣṇu and Śiva, though they are portrayed as Supreme Deities, have not been able to shed the character of God proper. Viṣṇu says, "On account of our having a common cause, I need not be requested by Indra in matters to be accomplished (*Ragh.* X. 40). A similar idea of Śiva's serving the cause of Lord Indra is expressed in the expresssion *rakṣā-hetor nava-śaśi-bhṛta vāsavīnāṁ camūnam*

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(*Megh.* 47). Looked at from this angle, the Supreme Being of Kālidāsa differs in many of its traits from *Īśvara* of the Yoga philosophy.

Thus, the Absolute Being of the poet has maintained many distinctive traits of its own, though it betrays some affinity with that in the contemporary literature.

—*JUG* Vol. XIV No. 1, 1963, published in 1964, pp. 29–36

Sastri, S.

THE FORGOTTEN POET AND HIS PATRON—MAHĀRĀJA RĀMAJĪVANA RĀYA

The reign of Mahārāja Rāmajīvana Rāya is considered to be the golden age in the history of Navadvīpa. Many distinguished scholars adorned his court and immortalised his name as their patron in their celebrated works. He was himself a good student of *kāvya*, *nāṭaka* and *saṅgīta*. In this article, the author has mentioned Madhusūdana, one of his court-poets, who composed *Rasacandrikā* in 1965 A.D. Only a single manuscript of the work, which many have been the personal copy of king Rāmajīvana Rāya, is now preserved at Viśva-Bhāratī, Śāntiniketana. The author has presented in this article information based on this work in connection with the time, author, king and his genealogy. He has also discussed the identification of king Rāmajīvana and the date of his accession. The other important scholars of his time were Viśvanātha Nyāyapañcānana, Jayarāma Nyāyapañcānana, Śrī Kṛṣṇasarvabhauma, *etc.* The author has also discussed the vexed problem of the authorship of *Bhāṣāpariccheda* ascribed to both Viśvanātha and Kṛṣṇanātha Nyāyapañcānana. Similarly, the discussion about *Padāṅkadūta* of Śrīkṛṣṇasarvabhauma is also very interesting.

—*VBQ* Vol. XXXI No. 1, 1965–66, pp. 49–65

Saxena, Manorama

YATĪNDRAVIMALA-CATURDHURĪṆASYA KṚTITVAM (THE WORKS OF YATĪNDRAVIMALA CAUDHURĪ)

The twentieth century Bengal poet Yatīndravimala Caudhuri has written two dozen Sanskrit plays for the sake of the propagation of the Sanskrit language.

Some of them are :—

1. *Prīti-Viṣṇupriyam*—It depicts the marriage of Mahāprabhu (Caitanya) at the age of 22 with Viṣṇupriyā at the instance of his mother Śacīdevī, and his renunciation after two years of marriage on realizing that the world is full of misery. It has all Acts.

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2. *Bhakti-Viṣṇupriyam*—In 7 Acts, this play depicts the life and activities of Viṣṇupriyā in the service of her mother-in-law after her own husband's renunciation and in the propagation of the religious views of her ascetic husband.

3. *Mahāprabhu-Haridāsam*—This 7-Act play depicts the life of Mahāprabhu's disciple Haridāsa, a convert from Islām.

4. *Vimalayatīndram*—In this play, the life of the Vaiṣṇava teacher Śrī-Rāmānuja is depicted in 17 Acts.

5. *Mahimaya-Bhāratam*—This is a *rüpaka* of five Acts. The play begins with the praise of greatness of Bhārata. In the first Act, the Vedic sage Sindhukṣit worships the river Sindhu and sings the greatness of Bhārata in company with his wife and disciple. In the second Act, Nārada, seeing the *rāgas* and *rāginīs* crippled owing to want of connoisseurs, takes pity on them and approaches Āśutoṣa (Śiva) who sings melodiously by which Viṣṇu becomes fluid which Brahmā places in his *Kamaṇḍalu* and pours it out in the form of river Gaṅgā for the welfare of the world. In the third Act, the daughter of the Moghul king Shahjahan sings the praise of river Yamunā and is delighted to hear the news that Alīmardān Khān, the ruler of Lahore, is excavating canals for the benefit of his subjects, according to the new style which he had observed in Kandahār, In the fourth Act, Rāma and Rahīma are depicted as paying homage to Mahātmā Gāndhī, and in the fifth and the last Act, all the audience is represented as proceeding to the dam and going into rapture with amazement at its sight.

—*Sag.* Vol. IV No. 4, 1965-66, pp. 361-67

Sazanova, N.M.

RĀSO AS A LITERARY COMPLEX OF THE MEDIEVAL NORTHERN INDIA

Rāso is a lyric epic poem in the dialects and languages of medieval Northern India, which were wide spread between 8th and 14th centuries. In each *Rāso* there are several necessary parts of the contents, such as a biographically and genealogical tree of the main character, love affairs, *etc.* The main part of the contents is the Muslim aggression and the successful fighting of the hero against the invaders, although, in fact, the Hindu resistance was by no means successful. So the main unit of the *Rāso* had a patriotic religious colouring.

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—*NAA* No. 1, 1966, p. 248

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Sharma, Dasharatha

V.S. 1235 KĪ MAHĀRĀVALA JAITRASIṀHA (?) KĪ APRAKĀŚITA(?) PRAŚASTI PARA EKA ṬIPPAṆĪ (A NOTE ON THE UNPUBLISHED PRAŚASTI OF MAHĀRĀVALA JAITRASIṀHA DATED V.S. 1235)

The author has suggested two corrections in the article of Śrī Rāmavallabha Somānī in *Varadā*, Year 9, No. 3. In the first place, he says that the abbreviation *mu.* against a copy of this *praśasti* in the *Sūcī-patra* (catalogue) of the *Bhāṇḍāgāras* of Jaisalmerīya Jainas prepared by Dalal shows that the work has been published. Secondly, the name of the king is not Jaitrasiṁha, but is Jayatugi, and the place of that copy is 'Nalaka'. Possibly, it refers to the Paramāra king Jayatugi (V.S. 1292-1309), and it would be more correct to take 'Nalaka' to stand for 'Nalaka (-ccha)' than to take it as some village near Chittor. Nalakaccha is only twenty miles away from the Paramāra capital Dhārā. It was here that the Digambara Savant Āśādhara hailing from Māṇḍalgadh in Mewār, wrote his several works under Devapāla and Jayatugi.

—*Var.* Vol. IX No. 4, October 1966, p. 32

Sharma, Mukunda Madhava

A NOTE ON *VĀCYASIDDHYAṄGA* (A NOTE ON ESTABLISHMENT OF THE EXPRESSED SENSE)

Vācyasiddhyaṅga is mentioned in the *Kāvyaprakāśa* as one of the eight varieties of *guṇībhūtavyaṅgya*, and is illustrated in the fifth verse, where the suggested sense of the homonymous word *viṣa* (poison) is instrumental to the establishment of the expressed sense (*vācyārtha*), which presents a *rūpaka* with the identification of *jalada* with *bhujaga*. The author opines that this identification, which is necessary for the *vācyarūpaka*, is not possible unless the suggested idea of poison is obtained. Hence, the suggested idea here is subservient to the establishment of the expressed sense (*vācya*).

—*MO* Vol. 1 No. 1, March 1967, p. 44

Sharma, Mukunda Madhava

SOME OBSERVATIONS ON THE AUTHORSHIP OF *ṚTUSAṀHĀRA*

The tradition ascribing the authorship of the *Ṛtusaṁhāra* to Kālidāsa has been questioned by scholars like Weber, Nobel, Harichand Shastri, S.K. De and others.

The arguments that Mallinātha has not commented on this poem and that he speaks of only three *kāvyas* at the outset of his commentary

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on the *Raghuvaṁśa* on which he has commented may be refuted by pointing out that not only the poem is quite easy, but, according to Mallinātha's own statement, the three *kāvyas* on which he commented were Kālidāsa's *anākula* (regular) *kāvyas*. The word *anākula* is significant, because the irregularity about the *Ṛtusaṁhāra* consists in the absence of a story in its descriptions. The poem is irregular also because of having very little of *alaṁkāras* and weighty deductions in the form of *arthāntaranyāsas*. That is why Mallinātha ignored it.

As to the argument that rhetoricians have not taken illustrations from the *Ṛtusaṁhāra*, it may be pointed out that being easy, it was never included in the ancient syllabi on *kāvya*. They used to take illustrations from familiar works. A tradition of referring to the *Ṛtusaṁhāra* was never created.

The present writer thinks that it was a genuine work of Kālidāsa. He has cited passages showing similarities between the *Ṛtusaṁhāra* and other works of Kālidāsa.

The author has also shown that earlier than Kālidāsa, the *Carakasaṁhitā* describes the six seasons and gives instructions for human behaviour in them. The poet of *Ṛtusaṁhāra* must have had this medical work before him; for his description of lover's behaviour in *Śiśira* (v.7) exactly corresponds to the instructions of Caraka. And Kālidāsa's acquaintance with Caraka is testified by his recommendation of treatment of snakebite in the *Mālavikāgnimitra* (IV) which corresponds to that given in the *Cikitsāsthāna* (23/70) of Caraka.

—*JUG* Vol. XIV No. 1, 1963, published in 1964, pp. 21–27

Sharma, Satish Chandra

RAGHUVAṀŚA MEN EKA JYOTIṢA SANDARBHA (A REFERENCE TO ASTROLOGY IN *RAGHUVAṀŚA*)

Kālidāsa has described in *Raghuvaṁśa* the genealogy of *Sūrya-vaṁśa*. In giving the time of the birth of Raghu, he has stated that Sudakṣiṇā gave birth to a son when five planets had occupied strong ascendant positions and none of them was in conjunction with the Sun. The implication of their not being in conjunction with the Sun is that they were not combust. According the relevant *śloka* in this connection, the birth-chart of king Raghu would be: Ascendant Sign-Crab, Jupiter in first house; the node Rāhu in second house, Saturn in fourth house, Mars in seventh house, the node Ketu in eighth house, Venus in ninth house, Sun and Mercury in the tenth house, and Moon in eleventh house.

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These details indicate that Kalidasa was well-versed in the astrological lore. The planetary positions at the time of the birth of king Raghu,

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which he gives, can be dated accurately through astrological calculations and that would be quite helpful in forming an idea of the conditions obtaining in a distant past about which we know so little.

—*Sar.* Vol. LXXVII No. 5 Pt. 2, November 1966, p. 420

Shastri, Amrita Lal
VĪRANANDĪ AURA UNAKĀ *CANDRAPRABHACARITA* (VĪRANANDĪ AND HIS *CANDRAPRABHACARITA*)

Vīranandin, the author of *Candraprabhacarita*, is different from homonymous Vīranandin, the author of *Ācārasāra*, and Vīranandin, the disciple of Mahendrakīrti. The concluding *śloka* of *Candraprabhacarita* indicates that Vīranandin was a disciple of Abhayanandin whose *guru* was Guṇanandin who himself was the disciple of homonymous Guṇanandin. Nemicandra, the author of *Gommaṭasāra-karmakāṇḍa* was much influenced by Vīranandin, for he refers to his name thrice in his work. The poet Vādirāja Sūri has similarly praised him in his work *Pratibhābhīrāma.* Paṇḍita Govinda refers to the genius of Vīranandin in his work *Puruṣārthānuśāsana.* Paṇḍita Āśādhara has quoted several passages from Vīranandin's work. The work was the model for Hariscandra's *Dharmaśarmābhyudaya* and *Jīvanadhara-campū.* Vīranandin was living in the 11th century A.D. The only work that he composed was *Candraprabhacarita.* His language is Sanskrit. It comprises eighteen *sargas* having 1691 *ślokas.* Every *śloka* ends with the word *udaya* and hence, the work is also called *Udayāṅka-kāvya.* The subject matter of the work is the life of the eighth Tīrthaṁkara Candraprabha.

—*Ane.* Vol. XIX Nos. 1-2, April-June 1966, 198–52

Shastri, Paramanand Jain
DRAVYASAṀGRAHA KE KARTĀ AURA ṬĪKĀKĀRA KE SAMAYA PARA VICĀRA (CONSIDERATIONS ON THE PERIOD OF THE AUTHOR AND THE COMMENTATOR OF *DRAVYASAṀGRAHA*)

In the Introduction of *Dravyasaṁgraha*, the commentator Brahmadeva has given details about the authorship, time, place, *etc.*, of the work. The work, according to Brahmadeva was composed by Nemicandra Siddhāntadeva in honour of one Soma who was *rāja-śreṣṭhi* of *Mahāmaṇḍaleśvara* of *Mālavadeśa.*

The city of Āśrama where the author completed this work referred to in the commentary of *Dravyasaṁgraha*, according to the author of the present paper, is presently known as Āśrama-Pattana, Pattana, Puṭabhedana or Kesorāya-Pattana. The place is situated about 9 miles from Kota and 3 miles from Bundi in Rajasthan, and is situated on the bank of the river Chambal.

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The *Muni-Subrata-Caityālaya* is still existing here and is presently known as *Bhui-Devrā*. In the 11th century A. D. this region was under the control of Paramāra Bhoja, and Śrī-Pāla Īla was the *mahāmaṇḍaleśvara*. The *rājaśreṣṭhi* of Śrī-Pāla was Soma who was a devout follower of Jainism and it was in his honour that the work *Dravyasaṁgraha* was composed by Nemicandra Brahmadeva.

—*Ane.* Vol. XIX Nos. 1-2, April–June 1966, pp. 145-48

Shastri, Paramanand Jain

ŚODHA-KAṆA (RESEARCH PARTICLES)

The author of the present paper refers to the article entitled *Kṣapaṇasāra Ke Kartā Mādhavacandra*, published in the *Anekanta*, Vol. XVIII, No. 2, June, 1965. Its author has expounded the views that (1) Mādhavacandra Traividdadevam, the author of *Kṣapaṇasāra*, is identical with the homonymous author of *Trilokasāra-ṭīkā*, who was the disciple of Nemicandra Siddhānta Cakravartī, that (2) King Bhoja of the Śilāhāra lineage referred to in the *praśasti* of the work is identical with Paramāra Bhoja of Dhārā, that (3) Nemicandra Siddhānta Cakravartī belonged to a later date and that (4) Śaka Saṁvat 1125 referred to in *Trilokasāra* actually refers to Vikrama Saṁvat. The present author disagress with these views on the following grounds : Firstly, King Bhoja of Dhārā, who belonged to Paramāra dynasty, cannot be identified with homonymous Bhoja of Śilāhāra dynasty, who ruled over the region surrounding Kolhapur. Secondly, Nemicandra Siddhānta Cakravartī belonged to the 11th century A.D. and his date cannot be brought later. Thirdly, there is no reason to believe that Śaka Saṁvat referred to in *Trilokasāra* actually refers to Vikrama Saṁvat. Finally, Mādhavacandra, the author of *Kṣapaṇasāra* cannot be identified with the homonymous author of *Trilokasāra* who belonged to a different age.

—*Ane.* Vol. XVIII No. 2, June 1965, pp. 90–92

Shastri, Prabhakar

JAIPUR KĪ SANSKRIT-SĀHITYA KO DENA–ŚRĪ-PUṆḌARĪKA VIṬṬHALA BRĀHMAṆA (ŚRĪ-PUṆḌARĪKA VIṬṬHALA BRĀHMAṆA—THE CONTRIBUTION OF JAIPUR TO SANSKRIT LITERATURE)

Śrī-Puṇḍarīka Viṭṭhala Brāhmaṇa, the eminent musician of the 16th century A.D. originally hailed from the village Satanurva in Khandesh. He was first patronised by Burhankhan II who ruled at Anandwalli in Khandesh. During his stay there he composed the work *Rāgacandrodaya*. After the uprooting of this dynasty by the Mughals, Śrī Puṇḍarīka Viṭṭhala shifted to the court of Akbar at Delhi and composed there the work

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Rāganārāyaṇa. Man Singh, the ruler of Amer, being impressed by the musician, got him released from Delhi and took him to his capital. At the instance of Man Singh and his brother Madhav Singh, Puṇḍarīka Viṭṭhala wrote *Rāgamālā* and *Rāgamañjarī*. Other Sanskrit works of this author were *Nartana-nirṇaya*, *Dūtī-Prakāśa* and *Sadrāgacandrodaya*. Whether Viṭṭhala, the author of *Saṅgītavṛttaratnākara* is the same as Puṇḍarīka Viṭṭhala is still a matter of dispute amongst scholars.

—*Ane*. Vol. XVIII No. 2, June 1965, pp. 87–90

Shastri, Prabhakar

MĀNAPRAKĀŚAḤ-EKA APRAKĀŚITA AITIHĀSIKA *MAHĀKĀVYA*
(*MĀNAPRAKĀŚA*-AN UNPUBLISHED HISTORICAL *MAHĀKĀVYA*)

Mānaprakāśa, a work of the 17th century A.D., was composed by Murāridāsa, a court-poet of Mahārāja Man Singh of Jaipur. The work was written to glorify Man Singh. A copy of the work is available in the library of Asiatic Society of Bengal (MS. NO. 8259). The Ms. copy is on country-made paper of $13\frac{1}{2}'' \times 8\frac{1}{4}''$ size. The work is damaged and only its folios marked 2, 3, 17 to 28, 30 to 33 and 66 are available. The character of writing is Nāgar of the 18th century. The Ms. from which this work was copied seems to have been worm-eaten. The work deals briefly with the biography of Man Singh.

—*Sod. Pat*. Vol. XVIII No. 1, 1967, pp. 25–49

Shendge, Malati J.

ŚRĪSAHAJASIDDHI

In the preparation of the critical edition of *Śrīsahajasiddhi*, two Mss. of the Oriental Institute, Baroda and the Bir Library of Nepal were used. The Baroda Ms. is in Newari script of about the 14th century A.D., while the Bir Library Ms. is written in Devanāgarī, dated Śrī Sam. 1971, *i.e.*, A.D. 1914). Both the Mss. are corrupt and at many places unintelligible. The Tibetan translation in PTT. Vol. 68, No. 3067 is collated and occasional scribal errors are corrected.

This work forms part of the 'seven classes of realization'. These seven works are preserved in a photographic collection of Buddhist Tantric Mss., kept in the Library of Oriental Institute, Baroda. There are, in all, three works in the *bstan hgyur* bearing the title '*Sahajasiddhi*', *viz.*,

(1) *Sahajasiddhi* by Indrabhūti ; (2) *Sahajasiddhi* by Samayavajra ; (3) *Sahajasiddhi* by Ḍombī Heruka. All three works are related to the HT. in general and *Utpannakarma* in particular. The *Sahajasiddhi* of Ḍombī Heruka, edited here, explains the meditation of HT. called *Utpannakarma*. The verses, with a few exceptions, can be traced back to HT.

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Curiously enough, no clear indication as to the relation between the HT. and these verses appearing in the ŚSS is anywhere to be found. In the beginning of Chapter III of the ŚSS it is said, "The Vīra (*i.e.*, Hevajra) has said as follows in the *Hevajra-Yoginī-Tantra*".

Utpatti and *Utpannakarma* form a set of basic meditations in the practice of Tantrism.

These two Samādhis represent symbolically the dual nature of the outer phenomenon and the inner reality, the *Saṃvṛti* and the *Paramārtha*, *Upāya* and *Prajñā*. *The Utpattikarma* may be called sensuous intuition as far as the meditation on the phenomenal world with a view to realising its dream-nature is concerned. *Utpannakarma* is the knowledge gained through the *Svasamvedanapratyakṣa* and the *Yogi-pratyakṣa*.

The *Utpattikarma* may be translated as the meditation on the process of creation and *Utpannakarma* as the meditation on the process of the perfected or fully developed nature.

The Sanskrit text is produced here which is followed by its Tibetan and English translations.

—*IIJ* Vol. X Nos. 2-3, 1967, pp. 126–49

Swaminathana, V.

BHŪTA—A WORD EXPRESSING SIMILE

While commenting on the *Mahābhāṣya* passage *Yattarhi tadbhinnesvabhinnaṁ chinneṣvachinnaṁ śāmānyabhūtaṃ sa sabdaḥ*, which forms a definition for *sāmānya* or universal, Kaiyaṭa remarks that *bhūta* has been used here in the sense of *iva* (like) and, therefore, it stands for a simile. Nāgeśa questions the sense in which Kaiyaṭa takes the word *bhūta* and in his *udyota* rejects Kaiyaṭa's explanation. According to Nāgeśa, *bhūta* conveys the idea of similarity only through secondary implication (*lakṣaṇā*) and that there is no authority that could support the view that *bhūta* primarily signifies similarity.

The above contention of Nāgeśa is not correct. *Bhūta* as expressing a simile was well known not only in the field of grammar, but also in the Vedas, Vedic exegesis and several other branches of studies. It always appeared compounded with the word signifying the *upamāna*. Ancient Indian works which may be cited to justify the contention are: section 13 of the third chapter of the *Nighaṇṭu*; *Nirukta*, chapter 3, section 16; Bhartṛhari's commentary on *Mahābhāṣya*, Vātsyāyana's *Bhāṣya* on *Nyāya-sūtra*, Annambhaṭṭa's *udyotana*; *Amarakośa*, *etc.*

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—*VUOJ* Vol. VI Parts 1-2, 1963, pp. 71–73

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Tiwari, Śivadarśana
ABHINAVARĀGHAVANĀṬAKAM — (ŚRĪ - SUNDARAVĪRARAGHŪDVAHA-SŪRIḤ)

The drama *Abhinavarāghava* was composed by Sundaravīraraghūdvaha, son of Kastūrīraṅganātha of Sīruvellūram in South Arot district. According to M. Rāmakṛṣṇamācārī, the author flourished in the 19th century. The plot of the play embodies the story of Rāma. There are several new features which have been introduced into it, but are not found in the Vālmīki's *Rāmāyaṇa*. They are :—

1. Paraśurāma, being pleased at the valour of Rāma in the *Svayaṁvara* of Sītā, offers him the hand of his own daughter Padmāvatī. The proposal being rejected, Paraśurāma curses Rāma by saying that the latter would lose Sītā, and Padmāvatī would then be his spouse. For averting the future misfortune of his daughter owing to this curse, king Janaka transforms Padmāvatī to stone by an imprecation. The Padmāvatī incident seems to have been inspired by the *Daśāvatāracarita* of Kṣemendra in which Padmajā is another synonym of Sītā.

2. The separation of Sītā from Rāma is here stated as due to the curse of Paraśurāma as against the abduction of Sītā by Rāvaṇa in the *Rāmāyaṇa*.

3. Pūracūḍa is depicted as showing to Rāma the entire condition and treatment of Sītā who has been kept captive in Laṅkā.

4. The intercourse of Rāvaṇa disguised as Rāma with Śūrpaṇakhā (his won sister) disguised as Sītā who had gone to inveigle Rāma. Instead of violating the chastity of Sītā, Rāvaṇa becomes guilty of incest.

5. Elated with his own valour, Bāli is depicted as challenging Rāma for fight, but meets his death at the very sight of Rāma's bow.

As regards social customs, the women are stated to have displayed various arts (*kalā-s*) at the time of Sītā's marriage. Concerts were arranged in front of the temples in which songs were sung and musical instruments played as well as the Devadāsīs performed dances.

—*Sag.* Vol. IV No. 4, 1965–66, pp. 345–53

Upadhyaya, Nirmala
GAṄGĀSĀGARĪYAM

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Gaṅgāsāgarīyam is the poem describing the love-affair of the river Gaṅgā and the ocean. It was composed by the late poet Viṣṇudatta

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Śukla who was born in 1895 in Unnao (U.P.) The poem consists of nine cantos in simple Sanskrit in which the use of figures of speech is pleasing, skilful and appropriate. The character of Gaṅgā is symbolic of the freedom the women have achieved after independence. The ideas of democracy and of the whole world being one family are incorporated in the king Himālaya's own rule and his request to the queen to regard the children of the whole world as her own children.

—*Sag.* Vol. IV No. 4, 1965-66, pp. 355-59

Upadhyaya, S.A.
BHĀVASAPTATIKĀ OF ŚRĪ YAŚASVATSĀGARA

The text of *Bhāvasaptatikā* is published for the first time in this Journal. It is critically edited on the basis of three Mss. from (I) Bhandarkar Oriental Institute, Poona, (II) Puṇyavijaya Collection of the Lalabhai Dalapatabhai Bharatiya Vidyamandir, Ahmedabad; (III) *Ibid.* All are written in Jaina Devanāgarī character on paper.

The subject of *Bhāvasaptatikā*, in 72 verses, is *Jyotiṣa;* and topics dealt with there are : *Divasalagna, Ayanāṃśakaraṇa, Rātrilagnasādhana, Natonnatasādhana, Daśamabhāvasādhana, Vimśopaka, etc.* The brief treatment of the different topics indicates the work to be an elementary textbook of *Jyotiṣa.*

The stanzas are composed in the *anuṣṭhubh* and *Indravajrā* meters. Verse No. 71 gives the date of the composition of the work.

—*BV* Vol. XXVI Nos. 1-4, 1966, pp. 34-52

Venkatacharya, T.
AN INTERPRETATION OF THE TEXT CONNECTED WITH *ṢAṆṆAVATI-KOṬI* IN *AŚOKĀVADĀNA*

The text, as it stands in the Sahitya Akadami and E.B. Cowell's editions, reads : *tena yāvac caturaśīti-dharma rājikā-sahasraṁ pratiṣṭhāpitam. sarvatra ca śata-sahasrāṇi dattāni.*

Because of the singular in *sahasram* of the first sentence, the whole expression does not seem to mean 84 thousand, as in that case, the plural would have been proper. The *sahasram* here means *bahu* or 'group'. *Yāvac-caturaśīti* is probably an *avyayībhāva* compound meaning *yāvatā caturaśītiḥ saṅkhyā pūritā bhavati tāvat, i.e.*, as many as eighty-four. The whole expression is probably intended to mean 'groups of *dharma-rājikas*, the groups counting as many as eighty-four in number.'

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In subsequent expressions of *śata-sahasra*, the author thinks that perhaps there was one more *śata*, *i.e.*, *śata-śatasahasra* (=1 *koṭi*), which was dropped out by the scribe as superfluous. If that be possible, then the *Ṣaṇṇavati-koṭi* can easily be accounted for.

—*EW* Vol. XVI Nos. 3-4, September-December 1966, p. 296

Vogel, Claus
THE MEANING OF SKR. (*PRA*) *BHINNĀÑJANA*

The author suggests that in certain similes, in which a rainy cloud is the subject of comparison, (*pra-*) *bhinnāñjana* has the connotation 'ruttish elephant of the west.'

—*IIJ* Vol. X Nos. 2-3, 1967, pp. 171–76

Warrier, A.G.K.
KĀLIDĀSA NODS

In regard to Śakuntalā's love affair with Duṣyanta, Kālidāsa obviously chose to represent Kaṇva as a liberal, loving father ready to congratulate his daughter for her conduct, which, one may expect only to be forgiven.

The question naturally arises as to why Kālidāsa chose to ascribe to Kaṇva the cold sentiment expressed in the verse *artho hi kanyā*, *etc.* The author is of opinion that a disciplined daughter's love for her husband ought not to have come in way of her duties and devotion to her father. Inspired words of Kālidāsa have given eloquent and immortal expression of Kaṇva's uninhibited feelings when he had to face the harsh reality of parting from Śakuntalā. Moreover, being a *trikālajña* (VII.33), Kaṇva knew the dangers Śakuntalā had to face in the immediate future. Then could Kālidāsa put the words *artho hi kanyā*, *etc.*, in Kaṇva's mouth, words strangely discordant with the wonderfully warm, responsive personality he has so unerringly created in the first four Acts of the drama? Undoubtedly, the author concludes, that in ascribing this verse to Kaṇva, Kālidāsa nods.

In Kaṇva he has presented a picture of profound spirituality in action. It is from the full tide and magnificence of his vision that Kālidāsa slips when he holds forth on the theme *artho hi kanyā parakīya eva*, *etc.*

The author has suggested the following verse which, in his opinion, is more in keeping with the dramatic requirements of the situation and more in consonance with Kālidāsa's original vision and purpose :

artho hi kanyā parakīya eve-
tyasanmatir nāsti vimardahṛdayā ।
putrīm hi saṁpreṣya parigrahītur-
hantānuyāto mamamantarātmā ॥

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—*MO* Vol. 1 No. 1, March 1967, pp. 1–4

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XI MISCELLANEOUS

Auboyèr, J.

QUELQUES REFLEXIONS Á PROPOS DU *CAKRA*, ARME OFFENSIVE [SOME REFLECTIONS ON THE OFFENSIVE ARM *CAKRA*]

Cakra, the weapon of offence, is mentioned in the *Arthaśāstra* (XVIII, 101-2), the *Raghuvaṁśa* (VII, 43), the *Kumārasambhava* (II,49), the *Agnipurāṇa* (252, 5-7), the *Nītiprakāśikā* (IV, 47-8) and the Epics. It continued to be in use upto the medieval and even the modern age. The *Zafarnāmā*, written about 1424, states that in the famous battle of Panipat (1398) Sultan Mahmud opposed Timur by elephants carrying crossbowmen and throwers of discs. However, at the end of the XVth and beginning of the XVIth century, this weapon, disc, is not mentioned in the arsenals of Babar, Akbar and Jahangir as well as the army of the Marathas. Nevertheless, Ludovico di Varthema, Duarte Barbosa, Vincent le Blanc, Tavernier, Pilinsky de Belty and many other travellers and visitors mention it in their accounts of India. Between 1828 and 1832 Victor Jacquemont refers to it as forming part of the headdress of the Sikhs being fastened round their turbans. In the durbar of Delhi of 1903 Sikhs are said to have come with such headdress.

On the basis of the aforesaid data, the author has brought out (i) the size and form of the disc, (2) the styles of carrying it and (3) the ways of using it.

Tracing the representation of the discuss in art, he has shown that it is borne by the horseman (*aśvapālaka*) preceding the horse of Bodhisattva in the scene of the Great Departure, particularly in the Āndhra sculpture, found at Amarāvatī, Ghaṇṭāśāla, Nāgārjunikoṇḍa, *etc.* In scenes from Gandhāra, depicting the same theme, the discuss is replaced by the bolt (*vajra*), the two weapons being considered interchangeable. A *cakra*, as a weapon, is also represented in cave XVII at Ajantā In the images of Viṣṇu and Durgā of the post-Gupta period also, this object prominently figures. It is improper to confuse it with the wheel.

—*Ar. A.* Vol. XI Fasc. 1, 1965, pp. 119–30

Barean, André

LE SITE DE LA DHĀNYAKAṬAKĀ DE HIUAN-TSANG (THE SITE OF THE DHĀNYAKAṬAKĀ OF HIUAN-TSANG)

Dhānyakaṭakā, mentioned by Hiuan-tsang, was identified by Cunningham, Fergusson and Burgess with the *stūpa* of Amarāvatī,

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but Robert Sewell located it at Bezwādā. Thomas Watters also accepted this latter view and Vincent Smith concurred with it. With a view to solving this riddle, the author of this article undertook a journey from Guntur to Nāgārjunikoṇḍa, Amarāvatī and Dhāraṇīkoṭā in November, 1955 and another in 1964 at Bezwādā or Vijayawada. He explored this region carefully and found many Buddhist remains there. In the vicinity of the village of Mogalarājāpuram, just to the south-west of the western end of the eastern chain of hills, he found a group of five caves with Buddhist sculptures. The chain of Durgākoṇḍa is also very rich in religious monuments. Near the southern edge of the chain and at the foot of its eastern side are two caves called Akkana Madanna. On the basis of these finds, he has arrived at the following conclusions : (1) Modern Bezwādā represents the site of Dhānyakaṭakā, (2) on the eastern hill was situated the monastery of Pūrvaśilā, (3) on the hill of Undavalli can be located the monastery of Aparaśilā, (4) in the sanctuary of Maṅgalagiri was the small cave whose strange features gave birth to the legend of Bhāvaviveka noted by Chinese writers.

At the end of the paper Mireille Bénisti has added a note on the artistic style of the sculptures of Mogalarājāpuram in the Bezwādā region.

Then follow plans, photographs, *etc.*

—*Ar. A.* Vol. XII, 1965, pp. 21–82

Barua, Dipak Kumar

VIKRAMAŚĪLA MONASTERY—AN ANCIENT SEAT OF LEARNING

The Vikramaśīla *Mahāvihāra*, situated on a hill on the south and right bank of the Gaṅgā in the north of Magadha proper, was established by Dharmapāla. There was a regular intercourse between it and the Tibetan Buddhist monasteries. Outside its surrounding wall, which was probably built by one Buddhajñāna-pratiṣṭhā, there were 107 temples; while within the enclosure were 58 institutions with 108 *Paṇḍitas*. It had six gates, each of which was guarded by a distinguished *Paṇḍita*.

Having come into existence in the flourishing days of Tantric Buddhism, Vikramaśīla became almost identified with the study and cultivation of that cult. The *Mahāvihāra* gradually changed into a monastic university, and included six colleges, which taught logic and grammar also, besides the Tantric studies. Gradually, it acquired a rich collection of books in its library, in which worn out and damaged manuscripts were renewed, and constant demands of the public and particularly of Tibet, for copies of the transcripts of manuscripts were also met. The Tanjur

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and Kanjur have ample evidences of the bulk of Tibetan translations of Sanskrit works prepared at Vikramaśīla not only by Tibetan but by Indian scholars as well.

The *Mahāvihāra* was presided over by the chief Abbot. Other members of the administrative board were assigned different duties, like the ordination of novices, supervision of servants, distribution of food, *etc.* At Nālandā University, the entire machinery was fashioned on democratic lines, while at Vikramaśīla, the king was the chief authority and the business of the monastery was carried on with his approval.

Muslim invaders under Bakhtiyar Khilji destroyed the grand store-house of costly manuscripts by fire, killed all the resident scholars and teachers, razed the monastery to the ground and threw the foundation stones into the Gaṅgā.

—*MBo.* Vol. LXXV Nos. 5–6, May–June 1967, pp. 205–6

Buddha Prakash

THE POSITIVIST CHARACTER OF INDIAN THOUGHT AND CULTURE

Indian thought and culture are usually described as spiritual, meta-physical and other-worldly. Both foreign and native scholars characterise the Indian approach to life as an escape from work-a-day world into a land of mystery and nothingness which defies understanding. The author has shown that it is a wrong notion and Indian thought is positivist and mundane.

According to the Upaniṣads, *Brahman* is not merely the source of all, but actually is all. Another name for *Brahman* is *Ātman*, which alone is the whole world. The body of this *Puruṣa* is the symbol of universal organism. From his various limbs the phenomena of nature and the classes of society emerge. Reality may be conceived of sixteen-fold or three-fold, according to the various stages of evolution. But, at each stage, it reveals an organic unity.

The process of the unfolding and evolution of the one in the many is called creation or construction called *māyā* which implies the idea of manifestation of the basic reality of being in the form of its varied phenomena. In Śaṅkara's philosophy, *māyā* is the inherent energy of Being. Analogous to *māyā* is *mithyā*, denoting variety and multiplicity as the precipitate of unity. Thus, in ancient Indian thought, the reality of being is equated with a unity which evolves into multiplicity by the creative power inherent in it. In the course of its unfolding, it manifests itself

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as the triplicity of mind, life and matter through the combinations and interactions of which the world of multiple forms comes into existence.

The Buddha in the 6th century B.C. took the world for granted and preached a pure social ethics based upon the discipline of human thought and act. Whatever attitude he had towards life seems to steer clear of eternalism and annihilationism. He refused to hold that man's being comes to an end with death which is only a change. In fact, continuity and change go hand in hand without contradicting each other. In the domain of life also, change of form, brought about by birth and death, is accompanied by continuity of existence, which can be expressed through the concept of re-birth.

The Buddhist view that the scheme of being fuctions through the process of cause and effect and represents a succession of point-instants led to the relativism of Nāgārjuna, according to which nothing can be called absolutely true and the world is a flux of *svalakṣaṇas* embodying the integration of spatio-temporal structure. This led to the postulation of Nyāya-Vaiśeṣika system, according to which every change in qualities of organic objects or inorganic substances brings about their destruction and appearance of new ones. Indian thought, unlike Western thought, does not recognize any dichotomy of realism and idealism.

Realism and positivism of Indian thought condition and characterize all aspects of Indian society and culture. Ordered incarnation of one into many or the harmonious manifestation of the single into the multiple is what is called 'being'. This process implies a harmony, balance and order which we call *ṛta*, *satya* and *dharma*. Beauty means the placing of things in harmonious relationship. Thus, art, as the creation of beauty, is an attempt at recapturing the harmony of being. Like art, literature is also an essay in recapturing harmony and order through words. The author sums up by saying that Indian thought does not recognize the dichotomy of idealism and realism, or materialism and spiritualism or classicism and romanticism.

—*KURJ* Vol. I No. 2, 1967, pp. 239-46

Chattopadhyay, Aparna
MALE ORNAMENTS IN THE *KATHĀSARITSĀGARA*

The author has discussed the various types of ornaments mentioned in the *Kathāsaritsāgara*.

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—*JBRSP* Vol. LI Pts. 1-4, January-December 1965, pp. 120-24

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Della Casa, Carlo
TRADIZIONE INDIANA E INFLUSSI OCCIDENTALI NELLA FIGURA DI M. KARAMCHAND GANDHI (INDIAN LEGACY AND WESTERN INFLUENCE IN GANDHI'S PERSONALITY)

The author has made a survey of the principles and techniques of *ahiṁsā*, *hartāl* and *svadeśī* suggested by Gandhi to reach the goal of freedom and independence.

—*Vidya* Nos. 13-14, 1966, pp. 12–18

Dvivedi, Reva Prasad
PĀRVATĪ TAPO RAHASYAM (THE SECRET OF PĀRVATĪ'S PENANCE)

The author has discussed the significance of the penance of Pārvatī following the burning of Cupid in the fire coming from the third eye of Śiva. He has shown that Pārvatī realised that she could not win Śiva by her physical charms and that she would have to make herself as imperishable (*Mṛtyuñjayā*) as Śiva by means of penance in order to deserve his love. This was the secret of her penance.

—*Sag.* Vol. III No. 4, March 1965, pp. 407–16

Gunatilaka, Surasena
AŚOKA, AN EXAMPLE TO MODERN STATESMEN

For the first time in history since the dawn of civilization, a thoroughly efficient social polity, based on pure ethics, was enunciated by Emperor Aśoka, who was at once practical and realistic.

—*Bu.* Vol. XXXVIII No. 1, June 1967, pp. 9–12

Jagadeesan, N.
THE *ARAIYAR*

In Tamil, the word *araiyar*, *i.e.*, *araśar* means 'kings'. From the same root, it is not possible to derive the term for chorist. Plausibly, the word is a corruption of *araiyar* from the root *arai*, meaning 'to say, to chant, *etc*'. This class of temple officials is also called the *Viṇṇappam Śeyvär* whose function is to recite the hymns before the deities on specific occasions to the accompaniment of music, dance and drama. It is the exclusive privilege of the *araiyar* to chant the *Tiruvāyamaḷi*.

The *araiyar* wear a special conical cap, on which are figured the *Tirunāmam*, the conch and the *cakra*, while doing service in the temple. This cap seems to have been an invention of Rāmānuja.

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Tiruvaraṅgapperumāḷ Araiyar, a son of Āḷavandār, was the most distinguished Araiyar of Śrī Vaiṣṇavite tradition. His services to the Śrīraṅgam temple elicited such appreciation from the priesthood that he was given the title *Koyiḷ Uḍaiya Perumāl Araiyar*. Most tragically, Tirunaraiyur Araiyar and his six children perished with their idol god in the fire started by their religious opponents.

The institution of the Araiyar is now prevalent in Śrīraṅgam, Āḷvār Tiruṇagari, Śrīvīlliputtur and Tirukkuruṅguḍi. The Araiyar are an exclusive lot and their institution is hereditary.

—*BITC* Pt. I, 1967, pp. 46–52

Krishna Murthy, K.

WEAPONS OF WAR IN THE SCULPTURES OF NĀGĀRJUNA-KOṆḌA

The author of this article has given a list of the following eight weapons together with a plate giving their illustrations : 1. sword (including *asiyaṣṭi, maṇḍalāgra, asiputrika, carikā* or dagger varieties), 2. *gadā* (club), 3. *prāsa* (spear), 4. *śūla* (pike), 5. *vajra* (thunderbolt), 6. *kuṭhāra* (axe), 7. *cāpa* and *sara* (bow and arrow) and 8. shield. He has also traced the brief history of each of these weapons from archaeological and literary sources.

—*AA* Vol. XXVIII Nos. 2-3, 1966, pp. 211–18

Marar, G. Chandrasekhara

ANIMALS IN ART AND LITERATURE

In this article the author has discussed the animals mentioned in literature or depicted in art.

—*BJ* Vol. XIV No. 7, November 1967, pp. 51–54

Mehta, P. M.

HOSPITALS IN ANCIENT INDIA

A Jaina work entitled *Jñātadharmakathāṅga-sūtra* (6th century B.C.) gives a full description of a hospital, its patients and the staff. The *Skanda Purāṇa* and the *Nandi Purāṇa* similarly supply a number of details about hospitals. Viśvāmitra, Samvarta and Agastya furnish good many details about hospitals. Edict No. II of Aśoka refers to the hospitals for men and hospitals for animals that were existing throughout the empire. Accounts of the Chinese travellers Fa-hien and Hiuen-Tsang also make reference to the hospitals and their arrangements. Inscriptions which

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make detailed references to hospitals are (1) the Tirumakudal Venkatesvara Temple Inscription of Vīra Rājendradeva Cola and (2) the Malakapur Stone Pillar Inscription dated 1262 A. D. King Jayavarman VII of Thailand is said to have built 102 hospitals.

A study of the above mentioned records indicate that fifteen kinds of hospitals specialising in different branches existed in ancient India. Details about their plan of construction, different kinds of equipments, different departments, cooling and heating arrangements, rooms, beds and clothes of the patients, rules about their entrance, discharge and companions, *etc.*, may be found in great details in ancient works. Hospitals were equipped with full armamentarium, staffed with proficient physicians, experienced assistants and trained nurses whose qualifications are laid down in the works. Day-and-night services were available and free service of meals and medicines was arranged. Kings and wealthy merchants vied with each other in establishing such institutions.

—*BJ* Vol. XIII No. 2, August 1966, pp. 210–24

Naidu, P. S.
BUDDHISTIC PHILOSOPHY OF EDUCATION

Lord Buddha has two lessons for the ordinary teachers. Firstly, the teacher should not burden his pupils with knowledge beyond their powers of understanding and assimilation; and, secondly, he should see to it that learners are given full and proper instruction, orientation, and guidance, and are also made to depend solely on their own effort for reaching the goal.

In the *Majjhima Nikāya*, five conditions are laid down for discipleship, *viz.*, confidence, health, merit, energy and intelligence. Among other qualities, humility, reverence, self-abnegation, obedience and submission are the qualities that a pupil should possess.

According to Lord Buddha, full enlightenment or *Sambodhi* is the final goal of life. All teaching worth the name should lead up to it. Several values have to be accepted, realized and pressed into service to achieve this end.

Both in the Brāhmaṇical and Buddhistic schemes of education, due attention was paid to the secular aspect of training the young for life. Next come the values relating to human body. The body was to be treated with consideration and watchfulness—neither pampered by luxuries nor tortured by austerities. Above the bodily values, come the values relating to the society or community. Sociality and belongingness are the basic concepts.

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Next higher are the philosophical values. Truth, Beauty and Goodness are the ruling concepts at this level. The aims of education corresponding to these values are the scientific, aesthetic and ethical aims. Rigorous training of the mind for the pursuit of truth through sciences disciplining and civilizing it through aesthetic education, and instilling in it the sentiments of compassion, selflessness and benevolence through ethical education are indicated here.

Finally comes the exalted peak of the spiritual region presided over by the great value of individuality or self-realization or *Sambodhi.*

—*PB* Vol. LXXI No. 3, March 1966, pp. 93-109

Radha Krishna

RATHA KĀ SVARŪPA EVAṀ USAKĀ ŚĀSTRĪYA VIVECANA (THE NATURE OF *RATHA* AND ITS LITERARY ESTIMATE)

The earliest reference to *Ratha* is found in the Vedic literature where the different kinds of *Rathas* used by Indra, Aśvin, Uṣas, Savitā, Marut, Vāyu, Agni and Pūṣan are described. In the later ages, the Purāṇas like *Agni Purāṇa*, *Vāyu Purāṇa* and *Matsya Purāṇa* have discussed the kinds of *Rathas* and classified them under the heads of *Deva-ratha*, *Puṣpa-ratha*, *Karṇī-ratha*, *Vaināyika-ratha*, *Sāṅgrāmika-ratha* and *Kāṁvalika-ratha.*

—*VJ* Vol. XVI No. 7, September 1967, 23–25

Rai, Vrajadev Prasad

UPANIṢADON MEN SANTATI-VIJÑĀNA (THE SCIENCE OF CHILD-BEARING IN THE UPANIṢADS)

The 4th *Brāhmaṇa* of the 6th chapter of *Bṛhadāraṇyakopaniṣad* is full of important facts about the science of child-bearing. Like the modern science of medicine, it emphasises the environment and the thoughts of the mother for the birth of a healthy child. Different methods and medicines have been prescribed for obtaining a desired child. Emphasis has been laid upon the *Garbhādhāna* ceremony. The *Aitareyopaniṣad* has also discussed it in the first two *mantras* of its second chapter. Actions relating to events after the birth of the child have been discussed in *Bṛhadāraṇyaka* 6/4, which are mostly concerned with *Saṁskāras* and psychology.

—*VJ* Vol. XVI No. 10, December 1967, pp. 5–6

Rameshwar Paul

JAGANNĀTHA AND BUDDHA

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The religious festival of *Rathayātrā* of the Buddhists in which Lord Buddha is chosen as the god of the chariot is based on the allegory of the

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Kaṭha Upaniṣad, according to which the body is the chariot and the soul charioteer. During the reign of Lakṣmaṇasena, son of Vallālasena, the Vedic sacrificial rites lost popularity and the priesthood began to convert Buddhism into a Brāhmaṇic cult. The court poet Jayadeva even stated in his *Gītagovinda* that Viṣṇu held the body of the Buddha (*Keśava-dhṛta-Buddha-śarīra*). The Buddha was accepted as incarnation of Viṣṇu, and homage is paid to the Buddha in the *Padma Purāṇa* and *Kriyāyogasāra*. In this way, the spirit of Buddhism was changed into Vaiṣṇavism and the Buddha was accepted as Jagannātha.

There is a story that the wooden image of Jagannātha contains the rib bones of Viṣṇu which are transferred to a fresh wooden image of Jagannātha every year before the *Rathayātrā* on the festival known as *Navakalevaradhāraṇa* celebrated on the very day when the Buddha was born in Vaiśākha (April-May). It was the custom of the Buddhists, not of the Hindus, to keep the half-burnt bones of the dead body.

The Buddha-Pūrṇimā, the birth day of Jagannātha Buddha, has been fixed as the birth-day of Jagannātha. After 15 days of birth contamination (untouchability), the images are brought out for *Snānayātrā* to regain purity. This is nothing but the dramatic observance of the birth-day of the Buddha. The chariot-festival of Jagannātha is fixed 15 days from the expiry of the birth ceremony. This, too, seems to be the dramatic representation of the Buddha leaving his home in a chariot.

—*MBo.* Vol. LXXIV Nos. 11–12, Nov.-Dec. 1966, pp. 246–50

Sharma, I. Karthikeya

THE ORIGINS OF INDIAN SCRIPTS

Vedic literature contains evidence of the existence of script datable to 1200 B.C. We find mathematical calculation from *Śata* (hundred) to the highest figures like *anta, parārdha, etc.* Pieces of dice were marked with specific numbers, and reference to astrologers and soothsayers is found in certain *Saṁhitās.*

The Buddhist *Mahāvagga, Vinayapiṭaka* and *Lalita-vistara* often tell about writers and writing. The game *Akṣarikā* was popular among boys and girls. Lord Buddha is said to have mastered 64 scripts. That writing was known in India as far back as the age of the Indus Valley Civilization is manifest from numerous seals bearing inscriptions in an script which has unfortunately not been satisfactorily deciphered so far.

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The earliest inscribed record, which is deciphered with certainty, is

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the Piprawa relic casket in Prākrit in Brāhmī. It is datable to Buddha's *parinirvāṇa* in *cir.* 487 B.C.

—*IA* Vol. II No. 1, January 1967, pp. 34–39

Śaśīndra, Nāgeśvara Siṁha
ŚRĪMADBHĀGAVATA MEN PĀVASA (RAINY SEASON IN THE *ŚRĪMADBHĀGAVATA*)

In the *Bhāgavata Purāṇa* the description of the rainy season has not only 1096 aesthetic touches but is also instinct with philosophical symbolism.

—*Sar.* Vol. LXVIII No. 6 Pt. 1, June 1967

Sharma, Ravindra Narayan
SANSKṚTA VYAKTI EVAṀ USAKĀ SVARŪPA (CULTURED PERSON AND HIS PERSONALITY)

Sanskṛti or culture implies a discipline calculated to eliminate crudities and generate refinement. It has two aspects, outward and inward. In its outward expression it constitutes that which imparts presentability to an individual, creates a social environment of sympathy, affection, good will and understanding. Inwardly it chastens the senses, reduces to the minimum the emotional conflict and imbalance in a person, keeps in check such faults as lust, vanity, fear, anger, jealousy and vindictiveness and enables growth of such virtues as patience, forgiveness, honesty, truthfulness, control over senses, freedom from anger, fearlessness, insight, knowledge and wisdom.

The outward form which goes by the name of culture is variable according to time, place and person. It is not of the essence, but may be just a trapping or peripheral indication of cultured living. What actually constitutes an essential ingredient of the concept of culture is internal reform which springs from disciplines described collectively in Indian traditions as *dharma.*

Fundamentally culture is different from civilisation, education and modernity. They can make significant contributions to cultural growth, but cannot be identified with culture.

The term 'civilisation' conveys the sense of materialistic advancement of a country or society. Modernity is associated with dress, style, manner and usage; and education is a process designed to help mental and physical growth. A person may be uneducated in the accepted sense of the term and yet a cultured outlook and behaviour may have

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amply been imbibed and inherited by him from his environment and tradition.

In fact, education, civilisation and modernity should all be judged and justified by cultural standards. It is only because we do not do so that we have among us so much bitterness and conflict.

—*Sams.* Vol. VII No. 3, Śaka 1887, pp. 38–39

Shastri, Ajaya Mitra
PULISA (POLICE)

Dr. D. S. Triveda, in his article entitled *Pulisa* published in *Nāgarī Pracāriṇī Patrikā*, Vol. LXVII No. 2, pp. 164-65 has propounded the view that the term *Pulisa*, meaning modern police, is of indigenous origin and it is not derived from the Greek term 'police'. The author of the present paper doubts the conclusions of Dr. Triveda on two grounds, *viz.*—(1) Nowhere in ancient Indian literature and in ancient Indian *Kośas* has this term occurred in the sense of modern police and (2) the term occurs in the edicts of Aśoka, only in the corrupt form of the term '*Puruṣa*' which usually means an official.

—*NPP* Vol. LXX No. 3, Saṁvat 2022, pp. 85–87

Shivaganesha Murthy, R. S.
ANNOTATED BIBLIOGRAPHY OF THE PUBLICATIONS OF O.R.I. SANSKRIT SERIES (1891–1966)

This bibliography gives an idea of the books published by the Oriental Research Institute (O.R.I.) of Mysore University during the last 75 years. There are more than 110 volumes in the Sanskrit Series (originally named *Bibliotheca Sanskrita*) covering different branches of Sanskrit learning.

—*MO* Vol. 1 No. 1, March 1967, pp. 27–30

Staal, J. F.
EUCLID AND PĀṆINI

The primary aim of the present paper is to draw a comparison between the methods employed by the Greek mathematician Euclid (3rd century B.C.) and Pāṇini (4rth century B.C.). A thesis put forward in this paper is that the mathematical method is characteristic of much of Western philosophy, whereas the grammatical method is characteristic of much of Indian philosophy. Another thesis, partly implicit, is that the recent occupation of modern Western philosophy, not only with linguistic

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analysis, but also with the science of language, can be expected to yield results of philosophic value. For this reason, a comparison between linguistic and mathematical methods may be of interest to modern philosophers.

Though linguistic and mathematical methods are described mainly in a historical setting, they exemplify differences which are of theoretical interest and which pose problems which remain, on the whole, unsolved. Some parts of the contemporary Western philosophy and logic can be said to deal with the problems that arise from the confrontation of these two different approaches. Outside of philosophy and logic, the two approaches meet in the recently developed science of mathematical linguistics. The paper also presents material to justify the expectation that mathematical linguistics will continue to be inspired by Indian grammatical methods.

—*PEW* Vol. XV No. 2, April 1965, pp. 99–116

Tiwari, Brajgopal

HINDU AURA MUSLIM SANSKṚTIYON KE SAMANVAYA KĪ SAMASYĀ (THE PROBLEM OF SYNTHESIS OF THE HINDU AND MUSLIM CULTURES)

While Hinduism believes in religious toleration, peace and achieving the salvation through intuition, Islam believes in intoleration, missionary activities and conversion, forcefully, if necessary. All the sects of the Muslim religion, however, do not believe in these principles. Sufism and some other sects of Islam emphasise religious toleration and their approach to God is, in many ways, similar to that of the Hindus. Historically also, we come across a number of instances during the period of Muslim rule in India where Muslim rulers have not only not tried to force their religion upon the Hindus, but have safeguarded their sacred shrines at times of danger.

—*Gav.* Vol. II No. 1, June 1965, pp. 39–42

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XII—A PHILOSOPHY AND RELIGION (BUDDHIST)

Banerji, Biswanath
BUDDHA AND THE GOSPEL OF BUDDHISM

What the Buddha treats as most important is the removal of ignorance, thirst and attachment by the comprehension of the Four Noble Truths. In fact, Compassion (*karuṇā*) forms the foundation of the Master's religion. His mission was to raise the suffering multitude from the whirlpool of repeated existence and miseries. He instructed his followers to pursue practical methods in order to arrive at the truth add not to accept anything out of regard for anybody without testing it by logic. The Buddha has never supported asceticism, and has always held good conduct as higher than asceticism.

—*BRMIC* Vol. XVIII No. 5, May 1967, pp. 152–58

Baptist, E. C.
BUDDHIST LAW OF DEPENDENT ORIGINATION

In this article the author has dealt with *avijjā-paccayā-saṅkhāra*, the first link in the causal process. He has tried to show how as a result of ignorance, the *saṅkhāra*, *i.e.*, volitional activities arise. He also deals with the next link in the causal process—*saṅkhāra-paccayā-viññānam*—or how, dependent on the *saṅkhāra*, there arises consciousness, here the consciousness being the re-linking consciousness (*patisandhi-viññāna*). The next link is *viññāna-paccayā-nāma-rūpam*, dependent on consciousness, there arise Mind and Matter (*nāma-rūpa*). In explaining the next link, *Viññāna-paccayā-nāma-rūpam*, he takes only 3 groups, *vedanā*, *saññā* and *saṅkhāra*. He also explains 28 *rūpas* or features of Matter and says that it is because of Mind and Matter that the sense-organs come into being. He has discussed 12 *āyatanas* in a being.

—*Bu.* Vol. XXXII No. 6, November 1966, pp. 161–64

Bloom, A.
THE SENSE OF SIN AND GUILT AND THE LAST AGE (MAPPO) IN CHINESE AND JAPANESE BUDDHISM

The Buddha in the Pāli tradition seems to indicate that the pure teachings will remain only 500 years, since nuns have been permitted into the Order. The concept of the decline and disappearance of the *Dharma*,

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known generally in the Japanese term Mappō, is not, however, intrinsic to Pure Land teaching. It was applied to Pure Land Doctrine by T'an-luan who first made Pure Land teaching a popular doctrine in China. At about the same time, the doctrine was also taught by Hsing in the Three Stage Doctrine.

With this doctrine as a foundation, Hōnen began the Pure Land sect as an independent organization in Japan, and his disciple Shinran gave noteworthy elaboration of the basic theory.

The Pure Land tradition relates the concept of decline to the problem of individual salvation. The Nichiren tradition of Japan relates it to the social situation. The doctrine later was applied in a universal fashion to depict the condition of the world and was used as the theoretical justification for the development of forms of Buddhism applicable to the common man in his ordinary life. Without an understanding of the aspect of sin and guilt, the peculiar religious significance of the Pure Land tradition will be overlooked as merely a sop to weak intellects.

—*NU* Vol. XIV No. 2, July 1967, pp. 144–49

Chanana, D. R.

SOCIAL IMPLICATIONS OF REASON AND AUTHORITY IN BUDDHISM

In the Brāhmaṇical tradition, reason's place in relation to that of authority is not very conspicuous. But in Buddhism the position is altogether different. Here, authority is ultimately traced to the Buddha himself, more exactly to the saying ascribed to him. And the Buddha assumed authority from the reason of his having become the Buddha, the enlightened. The very term *Buddha*, from *budh*, is in contrast with that of *ṛṣi*, standing for one who has had revelation, a process beyond human reasonsing.

It was but a logical step for the Buddha to place the final authority not in himself alone, but in the *tri-ratna*, the Buddha, the *Dharma* and the *Saṁgha*. The very fact of the *Saṁgha* having been put at a par with the first two, came to be a built-in-device to let reason play its part in reinforcing the authority, the *śasana* of Buddhism.

The author has also traced in brief several unreasonable elements in Buddhism, for instance, the prohibition of surgery in the private parts of a monk or the prime importance of *Vinaya* as against *Dharma* from the very first *saṅgīti*.

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—*JESH* Vol III No. 3, September 1966, pp. 292–302

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Chaturvedi, Giridhar Sharma
BAUDDHA DARŚANA MEN ĀTMA-VICĀRA (THE CONCEPT OF SELF IN BAUDDHA PHILOSOPHY)

Ability to see objects and perform actions is the mark of truth or reality, and since self or knowledge does everything, it is real. According to this test of reality, the self must be transitory, since all objects and all actions are transitory. Every object, every action and every self is assuming a new shape every moment. It is due to similarity of the succeeding objects and the perceivers, *avidyā* that they appear to be identical from moment to moment and we fail to see the essential constant change.

'Recognition', too, is not real. It is only in practice that we are said to be recognising. In fact, we never perceive the same thing twice. A new similar object is said to be the same object. 'Recognition' and action both have their basis in *avidyā*.

One characteristic of real objects is that they give rise to succeeding objects by annihilating themselves. If a material cause does not lose its identity, it cannot bring about the effect; and since it is the nature of a real object that it generates another object, no process or action is required for it. According to the Buddhist philosophy, there is no need, whatsoever, for a belief in a permanent or stable knowing entity beyond that of momentary cognitive processes.

—*Gav.* Vol. I No. 4, February 1965, pp. 1–15

Franz Bernhard
ZUR ENSTEHUNG EINER *DHĀRAṆĪ* (ORIGIN OF A *DHĀRAṆĪ*)

The writer has discussed the origin of a *Dhāraṇī* found at the end of the fragment of the manuscript in the National Library, Paris, which contained the famous meeting of the Buddha with two merchants. B. Pauly, who could recognise the manuscript out of this collection declared the latter part of the *Mantra* as ununderstandable. The former part *Bharavate/phalguvate* is, to some extent, clear. It indicates the *nakṣatras Dhāriṇī* and *Phālguni*. E. Bernhard attempts here to trace the development of the *Mantra*, understand it and explain its origin.

In the understanding of *Mantras*, no authority can guarantee a particular period before its distortion. Here the reference is given to the teaching of Vasubandhu in the *Bodhisattvabhūmi*. According to it, the real sense of the *Mantra* lies in its lacking in significance, so that one would comprehend the unreal nature of the Universe through meditation over non-significance.

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In this Sūtra, the Buddha recites four truths *Duhkha*, *Samudaya*, *Nirodha* and *Mārga* for the protection and prosperity of the merchants. Here the blessing has become extended; consequently, this *Mantra* would work additionally through the power of its truths. Bernhard also refers to the writings of H. Lüders which indicate the Indian outlook about the truth as wonder-creating power and gives references to *Satya-kriyā* practice in middle ages.

However strong may be the distortion of words in a few cases, at the beginning these phoneme groups did not deal with some thing nonsensical. The oldest proofs which put these words accordingly in the text show that their function as translation of four truths remains clear.

Although the Buddha utters four truths in this case, this is a quite special way of truth practice; because at one time, they are truths *par excellence* and at other, they are unknown magic charms. Merchants' acceptance of a religious sect which was not exsisting and becoming lay followers of the Buddha is an instance of anochronism.

The use of foreign language translation of these holy truths in the form of *Satya-kriyā* may be of a definite significance for the development of such word groups, because once changed to quasi-*Mantra* it loses its real significance and changes into a magic charm. It is, however, remarkable that it may lose its real significance, it may lose its former meaing, it may change its linguistic form.

A narrow relation of *Satya-kriyā* and *Mantra* is also known in Buddhistic magic usages. Reference to snake-bite *Mantra* taught by the Buddha is given.

—*ZDMG* Band 117 Heft 1, 1967, pp. 148-68

Ganeswarananda, Svami
BUDDHISM AND VEDĀNTA

The Buddha was really the first protestant reformer. He overthrew the unquestioning obedience required of the masses towards the priests and the words of the Vedas. He wanted to found religion and philosophy on the rock of one's own experience of life. Consequently, he based his teachings, fundamentally, on the laws of human psychology. He was not a respecter of wealth, caste or social position. He never demonstrated any super-normal powers or miracles. He taught that humanity suffers from ten great evils, belonging to the body, tongue and the mind. To remedy these evils, he offered the Eightfold Noble Path.

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There are very few points of difference between the Vedānta school of Śaṅkara and Buddhism. The theory of *māyā* was developed by

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Śaṅkara as a result of his Buddhistic influence. The Buddhists hold everything to be emptiness, a void (*śūnya*). But Śaṅkara refuted his doctrine by showing that the very conception of change implies the existence of the changeless. Śaṅkara refuted the theory of 'nothingness', stating that in this *nirvāṇa*, there occurs a positive apprehension of Reality, which is existence-consciousness-bliss (*sat-cid-ānanda*).

—*VW* 180, July-August 1966, pp. 7–16

Ivanov, V.V.

OB ANALOGIYAKH PONYATII BUDIISKOI LOGIKI I EVROPEISKOI NAUKI NOVEISHEGO VREMENI (ABOUT ANALOGOUS CONCEPTION OF BUDDHIST LOGIC AND CONTEMPORARY EUROPEAN SCIENCES)

The author compares Buddhist logic with the contemporary theory of knowledge and philosophy. He takes up a text of Dharmakīrti and works of European philosophers of the twentieth century like Sartre for comparison. He shows similarity between the conception of language in Buddhist logic and modern structural linguistics.

—*NAA* No. 5, 1966, p. 250

Joshi, L.M.

ASPECTS OF BUDDHISM IN ANCIENT INDIAN CULTURE

From the very beginning, Buddhism was a two-fold movement, of monks and nuns or ascetic Buddhism, and of laity or popular Buddhism. Buddhist monastic colleges and universities of ancient India were open to all, irrespective of caste, colour, creed or country. They attracted students from far off lands and earned international reputation. They gave rise to organized public educational institutions, and were responsible for transmitting Indian art, literature, thought and morals to other countries during the first millennium of Christian era.

Buddhism may not have been a social movement in aim and form, but it definitely moved society. The Buddhist theory of the origin of state and government, according to *Aggañña-sutta*, is of democratic import. The organization and regulation of the Buddhist *Saṅgha* on the democratic lines established the democratic tradition of Buddhist republics of the 6th century B.C. India owes to Buddhist influence the idea of welfare state, the idea of a secular state, free from sectarian politics and the idea of *Dharma-vijaya* practised and propagated by Aśoka, and the institutions of *Dharma-mahā-mātras*, *Dharma-samāja*, *Dharma-dūta*, and titles like *Śīlāditya*, *Vinayāditya*, *Dharmāditya*, *etc.*

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—*MBo.* Vol. LXXV Nos. 5-6, May-June 1967, pp. 162–70

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Joshi, L.M.
BUDDHIST PRINCIPLE OF NON-EGOITY

One who has destroyed the illusion of a personal and permanent ego-principle and realized the climax of wisdom that is non-egoity equates himself with all beings. He, then, does not do to others which he himself will not like to be done to him. Humanity cannot live in peace so long as egoism reigns supreme. All passions, love, hatred and the like are rooted in the wrong notion of ego.

—*MBo.* Vol. LXXIV Nos. 11–12, November-December 1966, pp. 258–59

Joshi, Lal Mani
TRUE BUDDHISM

The author disagrees with those scholars who hold that Buddhism is no philosophy at all. He thinks that two-third of Buddhism is philosopby and mysticism.

—*MBo.* Vol. LXXIV Nos. 1–2, January-February 1966, pp. 1–9

Kajiyama, Yuichi
BUDDHIST PHILOSOPHICAL SCHOOLS ON THE PROBLEM OF EXISTENCE AND KNOWLEDGE—CHAPTER II : SAUTRĀNTIKA

The article is mainly concerned with the epistemological standpoint of the Sautrāntika school.

Considering the fact that we have no independent work which systematically describes the basic theories of this school, fragmentary pieces of information about the Sautrāntika are collected from contributions of modern scholars and arranged so that these fragments may suggest a systematic view of the philosophy of the school. Susumu Yamaguchi studied the Sautrāntika theories as they appear in the works of Vasubandhu. Enshō Kanakura gathered the theories of the school cited in Brāhmaṇical works; and Hiromasa Tosaki continues his research on this philosophy by comparing particular theories propounded by Dharmakīrti and other Buddhist logicians with the parallel theories of the Sautrāntika Vasubandhu known from the *Abhidharmakośa* and other texts. The results of the studies of these three scholars, who represent different approaches to the Sautrāntika problem, are introduced together with a criticism of their method of study in the first two sections of the present article.

In the remaining sections, an effort is made to fill up lacunae in our knowledge about the Sautrāntika philosophy by adding new information, clarifying the representationalism of the Sautrāntika epistemology, and

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describing the general structure of this philosophy. The main source used here for that purpose is the *Tarkabhāṣā* of Mokṣākaragupta, who himself belonged to the Sautrāntika school.

—*JPSJ* Vol. XLIII No. 11, May 1967, pp. 1-2

Kariya, S.

HOKE-KYŌ NI OKERU 'SHARI'—*ŚARĪRA* TO *DHĀTU*—(*ŚARĪRA* AND *DHĀTU* IN THE *SADDHARMAPUṆḌARĪKA-SŪTRA*)

The rise of Mahāyāna Buddhism is closely connected with the worship of the Buddha relics or the Buddha *stūpa*. *Stūpa* worship is one of the most important teachings of the *Saddharma-puṇḍarīka-sūtra*, in which two words, *śarīra* and *dhātu*, have been used to mean Buddha relics. In the Chinese translation of the *sūtra*, these two words are rendered into '*she-li*' alone, but they are not quite the same in meaning.

In the *Prajñāpāramitā-sūtra*, it is taught that the maintenance of the *sūtra* is not at all inferior to the *stūpa* worship. In the time of the *sūtra*, the *stūpa* worship may have been popular, but its religious worth seems to have been on the decrease. The *Saddharmapuṇḍarīka-sūtra* is considered to have revived it uniquely.

By investigating the meanings of the two words, it is known that *śarīra* not only means Buddha relics but also expresses the immortal Buddha himself, while *dhātu* means the relics alone. *Dhātu* has been used to mean the relics of the worthless *stūpa* worship prior to the *Saddharmapuṇḍarīka-sūtra*, and *śarīra* to express the immortal Buddha himself in the new *stūpa* worship taught by the *sūtra*.

—*JIBS* Vol. XIV No. 1, December 1965, pp. 175-79

Karunaratne, W.S.

THE MEANING OF THE BUDDHIST CULTURE

To eradicate conflict within ourselves is the essence of Buddhist culture.

The Buddha says, there are no nouns in nature except verbs. Verbs describe actions and activity; and the universe of objects, events and persons is nothing but ceaseless, remorseless activity. The Buddha calls it flux.

The Buddha tells us that the only way to end conflict is through the establishment of mindfulness through which we are enabled to integrate

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and harmonise the resources of the intellect and emotions. Through 'awareness' we are able to replace 'outlook' with 'insight.'

The perennial conflict in life in not between ourselves and our neighbours, nor between the proletariat and the bourgeoisie, it is between the intelligence and passions within our own minds. If the battle in life is fought, won or lost by the forces within the mind, it then follows that peace and harmony can be realised not by any external system or institution but by an act of inner integration and resolution.

The Buddha's *Path* to purity, known to history as the Middle Path or the Noble Eightfold Path, is, in its essentials, the way to the resolution of conflict within ourselves.

—*CT* Vol. XIV No. 5, May 1965, pp. 9–17

Khare, Prakash

BODHIDHARMA : FOUNDER OF ZEN BUDDHISM

Our knowledge of the life of Bodhidharma is based entirely on Chinese sources. He was the third son of king Sagandha of Kāñcīpuram in South India. Tradition has it that he preached in south India for 60 years. After that he left for China and set foot on the soil of Kuang-chow (Canton) in 520 A.C. Shortly afterwards, he moved to Chin-ling (Nanking) and from there, travelling northward, arrived at the Shao-Lin monastery in the North Wei kingdom.

After some time Bodhidharma decided to return to India, and handed over a copy of the *Laṅkāvatāra Sūtra* to Hui-k'o, his disciple, whom he gave the charge of the monastery. Bodhidharma died on his way to India in 535 A.C., and was buried in the Hsiung Er mountain.

Later, the king of Wei ordered to dig open his grave, which was found empty except for a single shoe which has since then been preserved in the Shao-Lin monastery.

China's teeming millions still adore him as the first patriarch of Ch'an (*Dhyāna*) Buddhism which holds that real merit comes by intense meditation. Seeing the Chinese monks frail and emaciated, Bodhidharma invented a new style of boxing and taught it to his disciples at Shao-Lin to keep them fit and energetic—hence the name of the style as Shao-Lin style.

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—*WB* Vol. XV No. 6, January 1967, pp. 164–65

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Mookherjee, Sudhansu Bimal
BUDDHISM

The Buddha did not accept the authority of the Vedas. Nor did he believe in caste system. Vedic rituals and sacrifices were meaningless to him. He preached that man made his destiny by his own actions (*Karma*). He favoured the Middle Path between the two extremes of sensuality and self-mortification. This is nothing new or original. Lord Kṛṣṇa too spoke in the same vein to Arjuna.

There are also many similarities between Buddhism on the one hand and the Sāṅkhya and Yoga systems of Brāhmaṇical philosophy on the other. The Mahāyāna school of Buddhism is, in fact, a half-way house between the old or Hīnayāna Buddhism and modern Hinduism. Buddhism has practically died out in the land of its birth. The ethics of Buddhism has, however, become the common heritage of all Hindus and the great Hindu reformer Śaṅkarācārya adopted the social principles of Buddhism by ignoring caste distinctions in the ten monastic Orders founded by him.

—*PB* Vol. LXXI No. 11, November 1966, pp. 466-70

Pyatigorskii, A.M.
PONYATIYE 'YA' V NEKOTORYKH RANNIKH BUDDIISKIKH TEKSTAKH (THE CONCEPTION OF 'I' IN SOME EARLY BUDDHIST TEXTS)

The author discusses different Buddhist terms denoting the various states of individuality.

—*NAA* No. 5, 1966, p. 250

Saigusa, M.
DAI-CHI-DO-RON SHO-SHU GE-JU TO *CHU-RON* JU (VERSES QUOTED IN THE *MAHĀPRAJÑĀPĀRAMITĀŚĀSTRA* AND THE *MĀDHYAMIKAKĀRIKĀS*)

The translation of the *Dai-chi-do-ron* (*Mahāprajñāpāramitāśāstra*) by Kumārajīva was done three years earlier than that of the *Chu-ron* (*Mādhyamikakārikās* with a commentary) by the same. So quoted *kārikās* of Nāgārjuna in the former may be in the form of verse without getting modified to prose by Kumārajīva. In this article, the quotations in the form of verse are investigated, though all the same *gāthās* have been translated into different Chinese letters or verse styles in both the translations, respectively by the same Kumārajīva.

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The verse quotations in the *Dai-chi-do-ron* are generally found more in smaller number volumes, for instance, 89 times in Vols. 1-5, 10 times in Vol. 5, 4 times in Vol. 8, 3 times in Vol. 9, 1 or 2 times in one Vol. after Vol. 23 and nil after Vol. 45.

The 34 verses quoted 19 times in the *Dai chi-do-ron* correspond to 30 verses in the *Chu-ron* or 30 *gāthās* in the *Prasannapadā*, excluding duplications.

—*JIBS* Vol. XV No. 1, December 1966, pp. 85–97

Sasaki, K.

SHI-KU-SHĀ SA-MUCCHA-YA TO SŪ-TO-RA SA-MUCCHAYA NO SANKEI NI TSUITE (THE RELATION BETWEEN THE *ŚIKṢĀ-SAMUCCAYA* AND THE *SŪTRASAMUCCAYA*)

Bu-ston's *History of Buddhism* mentions the *Sūtrasamuccaya* as one of the three works of Śāntideva. The *Da-sheng bao yao-yi lun* has been considered to be its Chinese translation, whose description is made in the same manner as of the *Śikṣāsamuccaya*. This Chinese version corresponds to the Tibetan *Mdo-kun-las-btus-pa* (*Sūtrasamuccaya* in Sanskrit), whose author is said to be Nāgārjuna. That *History* also tells us of a work of Nāgārjuna named *Sūtrasamuccaya*. So the present Tibetan or Chinese work is not necessarily Śāntideva's.

The way of chapter-division of the Tibetan version is not the same as of the *Śikṣāsamuccaya*. The contents of the former do not necessarily agree with the latter's in detail. The *mantras* quoted in the latter are not found in the former.

On the other hand, many of the quoted *sūtras* are the same or similar in the two. Not only the *sūtras* but also many passages agree in the two. Some quoted passages in the *Śikṣāsamuccaya* correspond to parts of those in the *Sūtrasamuccaya* in Tibetan. The *Sūtrasamuccaya* seems to have existed before the *Śikṣāsamuccaya*. The description of the 107th *gāthā* in the 5th of the *Bodhicaryāvatāra* is applied to the former as well as the latter.

In the *Sūtrasamuccaya*, some *sūtras*, which did not exist in the time of Nāgārjuna, are mentioned ; so this is not his work. The *Sūtrasamuccaya*, existing in Tibetan and in Chinese, is partially and closely connected with the *Śikṣāsamuccaya*, but it cannot be said to be a work of Śāntideva too.

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—*JIBS* Vol. XIV No. 1, December 1965, pp. 180–83

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Sato, M.

NYŪCHŪ RON NI OKERU SURON SETSU (THE SĀṀKHYA THEORY IN THE *MĀDHYAMIKĀVATĀRABHĀṢYA*)

Candrakīrti often mentions the Sāṁkhya theory in his works. In the 6th chapter of the *Mādhyamikāvatārabhāṣya* (existing only in Tibetan Sde-dge No. 3862), he describes the Sāṁkhya theory as the first of *tīrthya nayas*. He quotes the *Sāṃkhya-kārikā* 3 and explains it. His explanation exactly corresponds to the *kārikās* 3, 22, 13, and others (*kārikās* 37, 55, 65, 21, 19, *etc.*). But the explanation of *ahaṃkāra* is different from all of those of the *kārikā* 25, the *Māṭharavṛtti*, the *Gauḍapādabhāṣya*, the *Tattvakaumudī*, and the *Jin-ki-shi-lun* (Chinese translation of the *Sāṁkhya-saptati* with commentaries). This may be his misunderstanding rather than another theory, though it was followed by Jayānanda and Tsoṅ-kha-pa. The Śaṁkhya theory, refuted by Candrakīrti, may be Īśvarakṛṣṇa's or his School's.

—*JIBS* Vol. XIV No. 1, December 1965, pp. 184–88

Sitaramiah, G.

VEDIC BRĀHMAṆISM IN THE *SAṀYUTTA NIKĀYA*

The seventh *saṁyutta* in the *Sagāthavagga* is called the *Brāhmaṇa Saṁyutta*. It deals with the Buddha's observations on Brāhmaṇas as a *varṇa*. Brāhmaṇas of renowned families came in contact with the Buddha and were convinced about the way pointed out to them and were converted to the new faith. Most of them got the Arhatship and a majority of them belonged to the *Bhāradvājagotra*. Obviously, the Bhāradvājas were well known for their knowledge of the sacrificial cult and Vedic learning during the time of the Buddha. They bore names like Ahiṁsaka, Jaṭā, Suddhika, Aggika, Sundarika, Kasi, Udaya, Manatthaddho, Nava Kammika, Bhikkhako and Saṅgāravo. These names are obviously unlike the names of Vedic *ṛṣis*. Even the Buddhist tradition records them as some personal characteristics. Perhaps the name Jaṭā Bhāradvāja was known so, either because of the person's questions or he wore a *jaṭā*; Aggika maintained holy fire and performed *agnihotra*; Suddhika regarded Vedic lore as a purifying factor, and so on. Buddhaghoṣa is, however, silent about such names.

Ladies of great Brāhmaṇa families were earlier converts to Buddhism, according to the story of Dhanañjāni Brāhmaṇī. Episodes occurring in the *Saṁyutta Nikāya* also suggest that there was opposition to the Buddha, but soon it melted.

Aggika's episode shows that the Buddha approved of charity as productive of *puṇya*. *Satpātradāna* is wholly approved in Brāhmaṇical texts also. Mere wood-laying would bring only external purity. None

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is ever made really pure. The Buddha considered himself burning a fire within, kindling it. The holy life too is worked out.

The *Kosala Saṁyutta* records that there were recluses and Brāhmaṇas like Pūraṇa Kassapa and Kaccāyana who had their order of disciples and followers. Some Vedic gods also appear in the *Saṁyutta Nikāya*. Of these gods Brahmā and Sakka are prominent.

—*MO* Vol. I No. 1, March 1967, pp. 22–26

Takagi, S.

YU-GA-SHO TO JIN-NA TONO KAN KEI SAI-KŌ (A RECONSIDERATION OF THE RELATION BETWEEN DIGNĀGA AND THE *YOGA-BHĀṢYA*)

Pratyakṣa is *śrotrādivṛtti*. This is Vārṣagaṇya's theory found in the *Nyāyavārttika*, its *Tātparyaṭīkā*, the *Yuktidīpikā*, and Dignāga's *Pramāṇasamuccaya*. A Vārṣagaṇya scholar, Vindhyavāsin, amends it to '*Pratyakṣa* is *avikalpaka-śrotrādivṛtti*'. This may be said to be the same as Dignāga's theory, '*Pratyakṣam kalpanāpoḍham*.....' Vindhyavāsin's same theory is found in the *Jin-qi-shi-lun* Chinese translation of the *Sāṁkhya-saptati* accompanied with its commentaries), too. Vindhyavāsin may be contemporary with or a little anterior to Dignāga, but their mutual influence we need hardly consider. Such theories may have been firstly advanced by neither of them, for the same idea is found in the *Yogācārabhūmi-śāstra*. It is conceivable that some of the Sāṁkhya schools taught such a theory on *Pratyakṣa* as Dignāga's in the 5th or the 6th century. As to *anumāna*, it may be the same.

The *Yoga-bhāṣya* teaches that the object of *pratyakṣa* is *viśeṣa* and the object of both, *anumāna* and *āptavacana*, is *sāmānya*. This theory is quite similar to Dignāga's in his *Pramāṇasamuccaya*, but the former is not necessarily under the latter's influence, for the original version of this theory is found in the *Mahāvibhāṣā-śāstra*. Sāṁkhya doctrines mentioned in the *Yoga-bhāṣya* are mostly of the Vārṣagaṇya, especially of Vindhyavāsin. The *Yoga-bhāṣya* seemed to have been related to and depended on Buddhism, especially on the Sarvāstivāda. This is considered to have been caused by the Vārṣagaṇya's theories which mediated between the two. In the present case of Dignāga, too, the epistemology of the *Bhāṣya* may have been rather based upon the theories of the Vārṣagaṇya, especially of Vindhyavāsin, than under the influence of Dignāga.

The position of the Vārṣagaṇya and Vindhyavāsin in Indian logic and in the history of Indian thought is very important, though their theories are known to us only fragmentarily.

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—*JIBS* Vol. XIII No. 2, March 1965, pp. 520–26

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Tamura, S.

SE-SHIN NI SHIRARETA SU-RON SETUSU (THE SĀṂKHYA DOCTRINE KNOWN TO VASUBANDHU IN HIS *ABHIDHARMA-KOŚA-KĀRIKĀ*)

Considering Jizaikoku (Īśvarakṛṣṇa) and Binjakabasha (Vindhyavāsa) as one and the same person, Dr. Takakusu proved that Īśvarakṛṣṇa was a contemporary of Vasubandhu and Dr. Iti accepted it. But Vindhavāsa may be different from Īśvarakṛṣṇa, who seems to have been unknown to Vasubandhu. Vasubandhu mentions the Sāṁkhya doctrine six times in his *Abhidharmakośa*. He refers to it only in order to refute it, and says it is the theory of the Vārṣagaṇya. The refuted theory is *pariṇāma-vāda* based upon *satkārya-vāda*. Vasubandhu seems to have understood the Sāṁkhya doctrine as a *pariṇāma-vāda* of *Prakṛti*. This is the doctrine of the Vārṣagaṇya and Vindhyavāsa. Vasubandhu did not know the dualistic Sāṁkhya doctrine of *Puruṣa* and *Prakṛti*, which was systematized by Īśvarakṛṣṇa. Thus Īśvarakṛṣṇa may be different from Vindhyavāsa (or-vāsin) and is considered to be posterior to Vasubandhu.

—*JIBS* Vol. XIII No. 2, March 1965, pp. 573–75

Tosaki, H.

BUKKYŌ RONRI-GAKU SETSU TO KYŌRYŌ-BU SETSU (*PRAMĀṆAVĀRTTIKA* AND SAUTRĀNTIKA, WITH REFERENCE TO THE OBJECT OF PERCEPTION)

In the *Pramāṇavārttika*, Dharmakīrti defines *pratyakṣa* as perception without thinking (*kalpa*). But in the *Āgama*, it is said that the object of the *pañcavijñānakāya* is the *paramāṇusañcita*. The *paramāṇusañcita* is considered to be perceived in generic sign (*sāmānyalakṣaṇa*), and the *pratyakṣa* seems to be an understanding with thinking. He argues on this problem in 37 *gāthās* in the chapter of *pratyakṣa*.

The object (*viṣaya*) of the 5 *vijñānas* is not each single *paramāṇu* but the *paramāṇusamudāya*; however, it does not mean that their object is the *sāmānyalakṣaṇa*. Each *paramāṇu* is aloof from the 5 senses, but gathered *paramāṇus* can be the object of perception, composing a sign by gathering. This theory is the same as the Sautrāntika. This was refuted by Vasubandhu in the *Viṃśatikā* and by Dignāga in the *Ālambanaparīkṣā*, but was adopted again by Dharmakīrti, though in the standpoint of *Saṃvṛtisatya*. Bhāvaviveka also supported this theory in the *Mādhyamikahṛdayavṛtti*. Both Dharmakīrti's and Bhāvaviveka's theories are sometimes of the colour of the Sautrāntika, in the standpoint of *saṃvṛtisatya*.

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—*JIBS* Vol. XII No.2, March 1965, pp. 630–33

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XII–B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

Adya Prasad

GORAKHANĀTHA DVĀRĀ PRATIPĀDITA NĀTHA YOGA MEN MANOVIJÑĀNA (PSYCHOLOGY IN THE NĀTHA YOGA OF GORAKHANĀTHA)

Gorakhanātha accepts the five *Mahābhūtas* and five *guṇas*. He also analyses the mind and the human traits and has described in greater detail the *ṣaḍcakra*.

—*DT* Vol. XII No. 3, July 1966, pp. 160-68

Aurobindo

ŚAṄKARA'S PHILOSOPHY AND ANCIENT VEDĀNTA

Though the previous material still extant is insufficient to settle the question, it may provisionally be said that Advaitavāda existed before Śaṅkara and that he was original only in giving it the form of a clear, well-conceived and powerfully trenchant philosophy.

—*MIP* Vol. XVIII No. 6, July 1966, pp. 13-14

Baptist Egerton, C.

REBIRTH AND THE DOCTRINE OF ANATTA (NO-SOUL)

To understand how 're-birth' or 're-becoming' (*punabbhava*) takes place without a 'soul' or 'self' which migrates from body to body; and also to understand how in such a process of 're-becoming', the memory of the dead person is maintained (in a single existence itself from infancy through middle age up to the time of death), one must have knowledge of the 'Mind' and its deeper workings. One learns of all this in the *Paṭṭhāna*, the last book of the *Abhidhammapiṭaka*, wherein all conceivable mental and physical phenomena and occurrences, demonstrating the intricacies of their conditional nature, are given. 'Memory' is explained as that which is maintained through the 'continuum of existence'. Whether it is in a single existence through its many phases or when the new existence after death arises, the succeeding thought-processes are not the same as their predecessors, nor (very much) different. Only a continuity (a *santati*) is maintained from the past into the future. The process of *bhava*, (*i.e.*, becoming) alone continues. *Punabbhava* or 're-becoming' is the 'continuation of the *process of becoming* into the new or succeeding existence.

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Of course, in this process of 're-becoming' or 're-birth' nothing passes from the old or dead being into the new being that is re-born. 'Consciousness' does not go out from the past existence into the present (or new existence). 'Consciousness' "springs" as it were, by means of *causes* belonging to the former existence, much in the same manner that a seal leaves its impression, and an echo or sound is heard.

—*Bu.* Vol. XXXVII No. 3, August 1966, pp. 68-72

Bhattacharya, Candrodaya
THE PHILOSOPHY OF NYĀYA

The paper gives a free English translation of Gautama *Nyāya Sūtras* or the Aphorism of *Nyāya* and *Bhāṣya* or commentary of Vātsyāyana.

—*JIAP* Vol. V Nos. 1-2, 1966, pp. 109-24

Chaudhuri, N. N.
VEDEṢU PURĀṆEṢU CA BHAGAVATAḤ ŚIVASYA TATTVAṂ RAHASYAṂ CA (THE NATURE AND ESOTERISM OF GOD ŚIVA IN THE VEDAS AND THE PURĀṆAS)

The author tries to refute, from the traditional point of view, some of the current notions about the evolution of the Rudra-Śiva cult, *viz.*, (1) Vedic Rudra is different from his Paurāṇic and Tāntric counterpart, (2) Śiva is originally a non-Aryan deity, (3) the story of the sacrifice of Dakṣa and his destruction by Śiva actually symbolises the conflict between the monarchical and republican forms of government current among the Aryans and non-Aryans, respectively, and (4) the phallic form *liṅga*, in which Śiva is popularly worshipped, is non-Vedic and non-Aryan as indicated by derogatory references to *śiśnadeva* (phallic-worshipping) people in the *Ṛgveda* (7. 21. 5; 10. 99. 3) and the discovery of phalli at Mohenjodaro. The author justifies the description of Ambikā, respectively, as the sister and wife of Rudra-Śiva in the Vedas and the Purāṇas on the basis of the greatness of the god and the difference in the nature of his functions towards Ambikā, and draws pointed attention to the *Ṛgvedic* verses describing the goddess Uṣas variously as the mother, sister and wife of Sūrya. The word *śiśnadeva* denotes, according to him, not the phallus-worshippers, but people given to sensual enjoyment (*śiśnena dīvyati krīḍatīti*). The *liṅga-pīṭhikā* (pedestal) and *liṅga* symbolise the earth and the sky, respectively, and consequently the *liṅga*-worship is symbolic of the worship of the earth and the sky (*dyāvā-pṛthivī*) as the mother and father principles which are alluded to even in the *Ṛgveda* (1. 160. 2; 6. 51. 5)

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—*Pur.* Vol. VIII No. 2, July 1966, pp. 258-70

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Dabu, D.K.S.
DOCTRINE OF RE-BIRTH IN ZOROASTRIANISM

According to Zoroastrian conceptions, in the constitution of man, there is one supreme spiritual principle called *Fravashi* or *Farohar* (the Monad) that is angelic (*Fravardian Yazat*), and another *Urwan* (ego, soul), bearing the responsibility of all the deeds done on earth.

The law of *Karma* has a clearly defined place in the Zoroastrian *Gāthās*, and is an important item of a Zoroastrian's creed. The author, who lays strees on the law of *Karma* (Justice), writes that the doctrine of reincarnation has to be a natural corollary to the law of Justice. Otherwise, it is not possible to explain the odd vagaries of Fate. The Lords of *Karma* (Bagho-Bakhtars), who allot one's destiny, have to carry over the arrears of past accounts to the next life, which inherits what is brought forward. Else, God's justice would have to be deemed erratic and partial. But God is Dadgar, the Just. The law of gradual evolution of the soul (*Fraditi Veredaiti*) is also clearly proclaimed in the Zoroastrain religion. Besides the concept of incarnation, that of resurrection is also found in it.

—*Theo.* Vol. LXXXVIII No. 2, November 1966, pp. 116-26

Devarkonda, Satyanarayana
GUPTAKĀLĪNA ABHILEKHON MEN VIṢṆU TATHĀ VAIṢṆAVA-DHARMA (VIṢṆU AND VAIṢṆAVISM IN GUPTA INSCRIPTIONS)

The article gives a short account of references to Viṣṇu and evidence for the history of Viṣṇavism available in Gupta inscriptions.

—*TTDJ* Vol. XVII No. 10, October 1966, pp. 77-80

Ganesan, S.N.
MYSTIC LOVE OF KABĪRADĀSA AND RĀMALIṄGA AḌIHALA

Kabīradāsa and Rāmaliṅga are two poets who had the experience of various phases of mystic realization and who had very often entered the realms of mystic love.

—*AORM* Vol. XXI Pt. 1, 1966, pp. 1–16

Hattori, Massaki
THE CHARACTERISTIC FEATURES AND THE HISTORICAL BACKGROUND OF THE NAIYĀYIKA ARGUMENTS CONCERNING *ĀTMAN*

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The early Naiyāyikas, who were primarily concerned with the investigation of the method of discussion (*vāda*), tried to incorporate the

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doctrine of liberation (*adhyātmavidyā*) into their system by dealing, under the category 'objects to be known' (*prameya*), with those topics which are related with the 'objects to be known'. Through various arguments, the Naiyāyikas proved the existence of *ātman*, which synthesizes the experiences of body, sense-organs and mind, subsists unchangeably from past life to future life, and becomes the receptacle of the fruits of past deeds. It is known that the Naiyāyikas established their system on the basis of the natural philosophy of the Vaiśeṣikas, which originally was formed in the milieu of heterodoxy where materialistic, deterministic and animistic views were prevalent. While proving that there exists the everlasting *ātman*, the Naiyāyikas made attacks upon the materialist and Buddhist views, and we see in their arguments that they came to be harmonized with the main current of Indian thought. However, the Naiyāyikas confined their view to the empirical aspect of the *ātman*; the universal *ātman*, the knowledge of which led the Upaniṣadic philosophers to final liberation, was totally unfamiliar to them.

—*JPSJ* Vol. XLIII No. 6, April 1966, pp. 5–6

Iyer, M.K. Venkatarama

THE UNIVERSE, ITS ONTOLOGICAL STATUS ACCORDING TO ADVAITA VEDĀNTA

The human mind does not rest satisfied with pluralism. It refuses to believe that the highest truth can be more than one. Transcending all dualism, true philosophy culminates in a unique experience in which there is no experient apart from the experience. This state is what is known as *Brahmasākṣātkāra* or *aparokṣānubhūti*.

Does the universe manifest *Brahman* or conceal Him? Mādhva, Rāmānuja and Aurobindo will answer in terms of the former alternative, while Kant and Śaṅkara will answer in terms of the latter. Śaṅkara shows how all our empirical knowledge is vitiated at the source by the non-self which is another name for *avidyā* or ignorance.

What we have to note is that when the mistake is corrected, it is the appearance that vanishes. In the state of ignorance, the universe leaps into being and in the state of enlightenment, it disappears leaving not a trace behind. Śaṅkara says: 'Just as dream-experiences are contradicted the moment we come to the waking state, even so the world proves unreal when a higher consciousness has dawned on us.'

Merely because the waking experiences are likened to the dream-perceptions in certain respects, we should not rush to the conclusion that Śaṅkara has reduced the former to the level of the latter. Nothing could be more erroneous than such a conclusion. Śaṅkara has brought

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out very clearly in his criticism of Buddhist *vijñānavāda* that our waking experiences occupy a higher ontological status than our dream-perceptions.

And so, what is the ontological status of the universe? In Śaṅkara's opinion, the universe is neither real nor unreal. It is *sadasad vilakṣaṇa*. It comes under the category of *anirvacanīya*. It is empirically real but transcendentally ideal. It is *vyāvahārika-satya* and not either *prātibhāsika* or *pāramārthika*. *Brahman* is absolutely real, while the universe is only relatively real.

—*PB* Vol. LXXI No. 11, November 1966, pp. 51–59

Jain, Bhagchandra
ANTIQUITY OF THE *ŚRAMAṆA* CULT

There are two principal theories in regard to the origin of the *Śramaṇa* cult: (i) It is more or less a protest against the orthodox Vedic cult and (ii) it has an independent origin. However, there is enough evidence, literary and archaeological, to show that the *Śramaṇa* cult, as practiced by she Jainas, existed prior to the Brāhmaṇa cult and its emergence was only the revival which was due to the ritualism of the Brāhmaṇas.

—*WB* Vol. XV No. 1, August 1966, pp. 3–6

Jain, Raj Kumar
VṚṢABHADEVA TATHĀ ŚIVA SAMBANDHĪ PRĀCYA MĀNYATĀYEN (ANCIENT TRADITIONS ABOUT VṚṢABHADEVA AND ŚIVA)

The *Śatapatha Brāhmaṇa* has recognised nine names of Rudra, *viz.*, Rudra, Śarva, Paśupati, Ugra, Asani, Bhava, Mahādeva, Īśāna and Kumāra. All these names have been used as the adjectives of Agnideva. In is further apparent that Vṛṣabhadeva was another name of Agnideva, which means that the above nine names were adjectives of Vṛṣabhadeva. Jaina traditions have, therefore, rightly recognised Vṛṣabhadeva as Śiva, his way of salvation as *Śivamārga* and his *mokṣa* as *Śivagati*.

—*Ane.* Vol. XVIII No. 6, February 1966, pp. 276–80

Kokaje, R.G.
SMĀRTA YOGA

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Smārta Yoga can be said to be complete in so far as the smṛtis have discussed all the different actions essential for life as well as for liberation.

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All other *yogas*, though great in their own way, are deficient in discussing all the actions required for completing successfully the journey of life. The positive vows, like truthfulness, purity, self-study, and the negative ones, like non-violence and non-theft, are also among the means of liberation. This two-fold means of liberation is called by the name *dharma* in the smṛtis.

—*YM* Vol. VIII No. 4, April 1966, pp. 34–40

Kshirasagar, V.K.
NIṢKĀMA KARMAYOGA—EKA PUNARVICĀRA (*NIṢKĀMA KARMAYOGA*—A REASSESSMENT)

Karma should be thought of in the context of 'right' and not in the context of 'fruit'. The Aryans of the *Ṛgveda* were the upholders of this principle. Activism and not renunciation was the motto of the Vedic Aryans. The teachings of the Upaniṣads emphasised the concept of renunciation based on *Jaganmithyātva* and as a result, the Indians remained indifferent to material prosperity. If we wish that our nation should come in line with other nations, not *niṣkāma karmayoga* but *sādhikāra karmayoga* should be our motto.

—*Nav.* Vol. XX No. 2, November 1966, pp. 47–48

Mishra, Ram Ugra
DISCRIMINATIVE KNOWLEDGE

If an objection is taken to the effect that even after the rise of discriminative knowledge, human embodiment becomes necessary due to past *karmas*, the *Bhāṣya says*, "All changing activities of mind are *sukhaduḥkhamohātmaka*". These must be stopped by *samādhis*. Once *samādhi* is perfected, the *yogī* gains release in that very life time.

—*JYI* Vol. XI No. 9, April 1966, p. 137

Modi, P.M.
THE DOCTRINE OF *PRASTHĀNATRAYĪ*—IS IT VALID ?

The Doctrine of *Prasthānatrayī* means that the Upaniṣads, the *Gītā* and the *Brahmasūtra* teach one and the same system of Vedānta. The Sāṁkhya system also believed in it.

In the present article the author has attempted to look into the teaching of the Vedas, the *Mantra-Brāhmaṇa* portion of the Śruti, as they are the very starting point of scripture.

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It may be said that the various Upaniṣads, the chapters of the *Gītā* and also various *Adhyāyas* of the *Bhāgvatapurāṇa* do not give one particular philosophy of the origin and nature of creation, rather they give various theories. The *Brahmasūtra* is not a *prasthāna* in the sense in which the other three texts of the scripture are. It is an interpretation of the Upaniṣads and the *Gītā* treated as two *prasthānas*.

—*JOIB* Vol. XVII Pt. I, September 1967, pp. 52–58

Nolan, Max
ŚAṄKARA AND THE CAUSAL CONCEPT (PART I)

The present article considers the three major aspects of Śaṅkara's view on causality : (a) his own use of concept and its relation to the general background of his Advaita philosophy; (b) his criticism of non-Advaitic views on causality; (c) his criticism of causality as an ultimate explanatory principle.

According to Śaṅkara, these are the chief characteristics appertaining to cause : (a) the invariant relation between cause and effect; (b) the temporal priority of the cause in relation to effect; (c) the superiority of cause in relation to effect; (d) the pre-existence of the effect in the cause.

Śaṅkara usually distinguishes between two main types of causation : material and efficient.

—*PB* Vol. LXXII No. 11, November 1967, pp. 464–72

Nyayatirtha, Chainsukhdas
SYĀDVĀDA KĀ VYĀVAHĀRIKA JĪVANA MEN UPAYOGA (USE OF *SYĀDVĀDA* IN THE PRACTICAL LIFE)

Syādvāda is the theory of relativity in Jainism. It is also called *Anekāntavāda* or *Sāpekṣavāda*. The theory propounds that everything in the world is relative. Every object in the world has innumerable aspects and man looks at, and comprehends, one or only a few of these aspects. Every man looks at things from his aspect only and this leads to differences. To avoid this man should try to look at all the aspects of every problem.

—*Ane.* Vol. XIX Nos. 1–2, April–June 1966, pp. 165–67

Pandey, Vishnudatta
JĪVANA KĀ MOḌA (RE-ORIENTATION OF LIFE)

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There is a reciprocal relation between *jīva* and *jagat*. The world is created for living beings and the living beings make the world what it is.

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Both of them are constantly changing, but of all the species of living beings, man alone is capable of changing at will. Besides *jīva* and *jagat*, there is a third Reality which never changes. It neither takes birth nor dies. This Absolute Reality is *Jagadīśvara*. According to Vedānta, *jīva*, *jagat* and *Jagadīśvara* are one. It is due to our ignorance that we see the difference between them.

—*RS* Vol. XIV No. 2, February 1965, p. 19

Pant, Gayatrinath and Jauli, Ghanashyam
PRĀCĪNA BHĀRATA MEN *AŚVAMEDHA YAJÑA* (HORSE-SACRIFICE IN ANCIENT INDIA)

The authors have discussed the history of the horse-sacrifice in ancient India.

—*Trip.* Vol. XI No. 7, April 1966, pp. 73–76

Parthasarthy, K.E.
VEDĀNTA IN PRACTICAL LIFE

In this general account of Vedānta, the writer outlines simply the metaphysics, the moral attitudes and the discipline which have been a dominent influence in shaping Indian spiritual tradition.

—*AP* Vol. XXXVII No. 8, August 1966, pp. 365–70

Patavardhan, M. V.
ŚRĪ ŚAṄKARĀCĀRYA, ŚRĪ JÑĀNEŚVARA VA LOKAMĀNYA TILAK-*BHAGAVADGĪTĀ* SAMANVAYA (ŚRĪ ŚAṄKARĀCĀRYA, ŚRĪ JÑĀNEŚVARA AND LOKAMĀNYA AND RECONCILIATION OF THEIR INTERPRETATIONS OF THE *BHAGAVADGĪTĀ*)

From an absolutely scientific outlook Śaṅkara's *Advaita māyāvāda* is the essence of the *Gītā*. This doctrine has the capacity to accomodate all other faiths.

The *Jñāneśvarī* also has nothing contradictory to Śaṅkara's interpretation. It made the *Gītā* easier to understand.

Lokamānya Tilak tried to interpret the *Gītā* as preaching *karma-mārga*. The author has stressed the need of reconciling these three interpretations of the *Gītā*.

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—*Nav.* Vol. XX No. 3, December 1966, pp. 22–36

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Patwardhan, M. V.
BHAGAVADGĪTĀRTHA SAMANVAYA (RECONCILIATION OF THE INTERPRETATIONS OF THE *BHAGVADGĪTĀ*)

Śrīśaṅkarācārya and Tilak interpret the meaning of the *Gītā* with *Jñānamārga* and *Karmamārga* in view. They are not irreconciliable.

—*Nav.* Vol. XX No. 9, January 1967, pp. 22–33

Paul, H. C.
MYSTIC SIGNIFICANCES OF THE MADHU-KAIṬABHA MYTH

The writer explains the war of Madhu and Kaiṭabha against the Lord in terms of the inner experiences of the mystic striving to master separative selfhood and gather his whole nature together in an act of offering to the one united Spirit of Life.

—*AP* Vol. XXXVII No. 5, May 1966, pp. 210–15

Pendse, S.D.
JÑĀNEŚVARA AND HIS PHILOSOPHY

Though belonging to the Nātha sect and as such believing in unqualified Advaita (*Nirguṇādvaita*), Jñāneśvara did not allow himself to be strictly fettered by the teaching of that sect. He pressed into his service, for the establishment of Advaita, all sorts of theories such as *Śūnyavāda*, *Ajātavāda*, *Māyāvāda*, *Kalpanāvāda*, *Śaktivāda* and *Sphūrtivāda* of different Advaita schools. Refuting all the misconceptions about *dharma*, *yajña* and *bhakti*, he explained the truth underlying them. On the authority of the *Bhagavadgītā*, he brought about a roconciliation between the various paths of this spiritual evolution of man, *viz.*, *karma*, *bhakti*, *jñāna*, *dhyāna* and *saṁnyāsa*, and satisfactory exposition of how each of these paths can be the best for men, according as it suits their capacities. By his genius which fused in a masterly blend the quintessence of the highest philosophical insight and poetical imaginative power, he created in Marāthī a literary masterpiece of extraordinary merit, the *Jñāneśvarī*. He pointed out that the way of attaining the supreme devotion did not lie in the worship of any mortal person or perishable idol, but in the dedication to God who is the inmost self of all through a faithful discharge of one's duty. He emphasised that as the qualified *Brahman* is but an appearance of the non-qualified *Brahman*, Lord Govinda is both *saguṇa* and *nirguṇa* (qualified and non-qualified); and on this basis, he erected the temple of *bhakti* in Maharashtra on the sound foundation of Advaita.

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The author briefly deals with Jñāneśvara's biography and the chronology of his writings also.

—*NUJ* Vol. XVI No. 2, April 1966, pp. 177–202

Pipitone, Giuseppe
ANTOLOGIA VAIŚEṢIKA (VAIŚEṢIKA ANTHOLOGY)

The author presents a selection of Kaṇāda's sūtras, integrating it with parts of Annamabhaṭṭa's *Tarkasaṁgraha*, giving a clear prospect of the fundamental features of the Nyāya-Vaiśeṣika; then he analyses some essential problems, as the author's personality, the date of the text, the origin of the Vaiśeṣika philosophy and the relevant literature.

—*Vidya* Nos. 13-14, 1966, pp. 19–26

Pipitone, Giuseppe
SPUNTI PEDAGOGICAL NELLE UPANIṢAD (PEDAGOGICAL REMARKS IN THE UPANIṢADS)

After some considerations of the importance and character of the didactic features of these texts and some theoretical remarks, the author examines some aspects of the problem dealing with 'metaphysics and pedagogical anthropology', 'pedagogical teleology', and 'contents and methodology'.

—*Vidya* No. 10, 1966, pp. 16–25

Pipitone, Giuseppe
SPUNTI PEDAGOGICAL NELLE UPANIṢAD (PEDAGOGICAL REMARKS IN THE UPANIṢADS)

The author goes on examining the didactic criteria, analyzing Yājñavalkya's, Uddālaka's and Varuṇa's methods (*Taittirīya Up.*), offering, then, a keen analysis of the pedagogy of the Upaniṣads in relation to the naturalism of the active school and the Christian revision of them.

—*Vidya* No. 11, 1966, pp. 8–28

Pyatigorskii, A. M.
PSIKHILOGISM DREVNEY I SREDNEYVEKOBOY INDIISKOY LITERATURY (PSYCHOLOGY IN ANCIENT AND MEDIEVAL INDIAN LITERATURE)

The writer divides the Indian texts of this period into two, theoretical and non-theoretical. To the former category, according to him,

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belongs the *Dhammapada*, which deals with the theory of behaviour. He also feels that the *Bhagavadgītā* treats a similar psychological and philosophical theory.

—*NAA* No. 2, 1967, p. 225

Sāstrī, Hīravallabha
SĀṄKHYA DARŚANA

Some scholars are of the opinion that *Sāṅkhya-sūtra* is based on the *Tattvasamāsa-sūtra* of Kapila. But it does not appear correct. It is not unlikely that Kapila enunciated the Sāṅkhya system in brief as seen in the *Tattvasamāsa-sūtra*, and later he developed it into the *Sāṅkhya-sūtra*.

—*Pra.* Vol. XII No. 2, March 1967, pp. 3-7

Sathe, M. D.
MĪMĀṀSĀŚĀSTRĀCĪ MĪMĀṀSĀ (INVESTIGATION INTO THE MĪMĀṀSĀŚĀSTRA)

This article deals with the dates of different Mīmāṁsakas, main tenets of their doctrines, the main purpose of the *śāstra, etc.* A few famous maxims frequently used in the *śāstra* are discussed at the end.

—*Nav.* Vol. XX No. 3, December 1966, pp. 38-46

Senagupta, Anima
SĀṀKHYA APPROACH : ANALYSIS OF HUMAN EXPERIENCE

A thorough analysis of human experience is the starting point of the Sāṁkhya philosophy. In the opinion of the Sāṁkhya school, the two fundamental principles, lying at the root of experience, are real. *Puruṣa* and *triguṇātmikā Prakṛti* are not mythical and airy, but they are at the very root of the possibility of knowledge or experience.

—*VK* Vol. LIII No. 7, November 1966, pp. 329-30

Shalya, Yasadeva
PRADATTA (THE SENSE DATA)

While explaining his theory about the natuer of sense data, the author of the present paper believes that there is no absolute reality.

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—*DT* Vol. XII No. 1, January 1966, pp. 5-10

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Sharma, B. N.
VĀMANA AND VIṢṆU

Vāmana-Trivikrama has clearly a Vedic origin. Viṣṇu, a solar deity in the *Ṛgveda*, is described as having traversed all the worlds with his three steps and is consequently called *urukrama* and *urugāya*) great-strided) or *trivikrama* (of three strides). Vāmana is also repeatedly mentioned in the *Vālmīkīya Rāmāyaṇa*, but a detailed account of the incarnation can be had only from the *Vāmana*, the *Bhāgavata*, the *Brahma*, the *Padma*, the *Skanda* and the *Harivaṁśa Purāṇas*.

The story of Vāmana-Trivikrama has been repeatedly represented in Indian sculpture dating from the Gupta period onwards. The whole theme is depicted in two types of images. Firstly, we have Viṣṇu in the form of Vāmana (*māyā-vaṭu*), holding various attributes in his four hands, standir g in the *samabhaṅga* pose and flanked by accessory figures on both sides. Secondly, he is shown as Trivikrama (Viśvarūpa) with one of the legs thrown upwards in the attitude of measuring the sky below which is king Bali pouring the ceremonial water from the vessel into the hands of Vāmana to confirm the gift. Vāmana holds an umbrella. The author makes a rapid survey of the Vāmana-Trivikrama images hailing from the different parts of the country and belonging to dates ranging from the Gupta to medieval period. He also draws attention to some of the numerous epigraphical and literary allusions to Vāmana-Trivikrama motif

—*Pur.* Vol. VIII No. 2, July 1966, pp. 246-58

Sharma, Deba Brata Sen
THE CONCEPTION OF *TATTVA* IN INDIAN PHILOSOPHY

Almost all the schools of Indian philosophy have used the term *tattva* in varying senses, but without any precise connotation. The word has very often been loosely used to denote what is signified by the term *padārtha*, creating thereby a lot of confusion. But strictly speaking, these two terms are not synonymous. *Tattva*, we may say, is a reality, a fundamental phase of manifestation of which exists independently of us. It is an elementary or primary constituent of creation.

Being a constituent of creation, it has two aspects, *viz.*, macrocosmic and microcosmic. In the former aspect, it pervades the entire cosmos and is the material cause (*Upādāna Kāraṇa*) of the cosmos. In the latter, it signifies a constituent element of the body-apparatuses (*Śarīra*) of individual beings.

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The *Āgamas* as well as the Sāṁkhya system admit a sort of hierarchy

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in the *Tattvas*. It, therefore, seems that there should exist higher and lower *tattvas*.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 204–8

Sri Tulasi Ācārya

YAJÑA AURA AHIṂSAKA PARAMPARĀYEN (*YAJÑA* AND THE *AHIṂSĀ* TRADITION)

From the controversy between Maharṣi Kapila and Syūmaraśmi it is clear that the former supported the ancient tradition of *ahiṁsā*.

—*Ane*. Vol. XVII No. 6, February 1965, pp. 259-62

Streng, Frederick J.

THE PROBLEM OF SYMBOLIC STRUCTURES IN RELIGIOUS APPREHENSION

There are three structures of apprehension : (1) intuitive, (2) mythical and (3) dialectic. The 'logic of convergence' applies to the intuitional and the 'logic of mutual exclusion' to the 'mythical' structure of apprehension. One characteristic of the intuitive apprehension of the 'real' is that it is in every part of existence. Many of the descriptions of reality in the Upaniṣads have the burden of declaring that the particular *is* the whole; the self is eternal, all ultimate. The *Chāndogya Upaniṣad* describes the convergence of the ultimate with the self by placing the self within the description of the ultimate. This logic of convergence expresses 'creation' as an impersonal automatic process.

Like the 'intuitive' structure, the 'mythical' structure is also based on a relational theory of meaning. The *Śatapatha Brāhmaṇa* 50.I. I. 406 uses the 'logic of mutual exclusion' to articulate the reason for entering into a vow of sacrifice.

Nāgārjuna cannot be said to have used a 'logic of mutual exclusion'. He does, however, have a principle of distinguishing between the way of release and the way of becoming 'bound'. Nāgārjuna does use a 'logic of convergence' inasmuch as the meaning of 'emptiness' is derived from the convergence of attributes in such statements as 'Emptiness neither exists, nor does not exist, nor both exists and does not exist at the same time, nor neither exists nor not exists'. He uses the power of words to deny both the exclusive validity of particular words and the total uselessness of verbal expression in apprehension of religious truth.

The mythical structure articulates the truth as a 'particular form', the intuitive structure as a 'universal sensitivity' and the dialectic structure

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as an 'empty noetic relationship'. If the dialectical structure of apprehension is not meaningful, then a symbol is used to suggest the lack of an independent absolute. Nāgārjuna used the symbol 'Emptiness'.

—*HR* Vol. IV No. 1, 1964, pp. 126–153

Syrkin, A. Ya.
K KHARAKTERISTIKE INDUISTISKOGO PANTEONA (CHARACTERISTIC OF THE HINDU PANTHEON)

The author describes the Hindu pantheon and specially analyses the Vedic gods, Indra, Agni, Uṣā and others and finds many parallels in the early Christian pantheon.

—*NAA* No. 5, 1966, p. 250

Taimni, I.K.
THE MEANS OF DEVELOPING DEVOTION

Yaḥ karma-phalam tyajati karmāṇi sannyasyati tato nirdvandvo bhavati (*B.S.* 48)

This *sūtra* is of fundamental importance. It deals with the problem of action; how to perform actions and yet be not bound by their *karmic* effects. What we are really dealing with in this *sūtra* is *karma yoga*. The first thing we should realise clearly is the necessity for learning the technique of *niṣkāma* (without desire) *karma*. *Niṣkāma-karma* is not motiveless action nor even desireless action as many people mistakenly think it to be; but it is action without the lower desires of the personality which can be satisfied only in lower worlds. There must necessarily be a motive and a desire at the back of every action; but this desire must be spiritual.

—*Theo.* Vol. LXXXVII No. 1, October 1965, pp. 7–17

Unnithan, N.G.
RELICS OF JAINISM—ĀLATŪR

On a hillock called Pallikkunnu (*paḷḷi*=a non-Hindu temple) about half a furlong away from the 'Cākkayār Toṭṭam or Kuṇḍam' (probably a colloquial form of Śākya Garden, there being little distinction between Jainism and Buddhism in olden days) at Ālatūr in Kavasseri Amson, Palaghat District, Kerala have been discovered a ruined Jaina temple sculptures of Pārśvanātha and Mahāvīra, broken parts of female figures, probably Yakṣinīs, and a badly damaged inscription in the Vaṭṭeḷuttu script and Tamil language which, on paleographic grounds, may

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be assigned to the 10th century A.D. The author describes these remains in detail.

The discovery of the Jaina temple at Ālatūr is an important landmark in the history of Jainism in Kerala in view of its proximity to the Koṅgudeśa which seems to have included parts of Mysore, Coimbatore and Salem and whose kings extended their patronage to Jainism.

The presence of Jaina remains in different parts of the State indicates that Jainism was popular in Kerala from the 8th to the 11th century A.D., though definite data are absent. The presence of female figures at Kallil and Ālatūr shows that in Kerala also the Yakṣiṇī cult was freely adopted in order to popularise Jainism. The similarities between Hinduism and Jainism made it possible for the two sects to go hand in hand, though some of the Jaina centres were gradually transformed into Hindu temples. The common features in both Hinduism and Jainism enabled Jainism to keep its tenets living.

—*JIH* Vol. XLIV Pt. 2, August 1966, pp. 537–43

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XIII POSITIVE SCIENCES

Gupta, Sita Ram
PŪRṆA TATTVA—EKA GAṆITA ŚĀSTRĪYA VYĀKHYĀ (PŪRṆA TATTVA—A MATHEMATICAL INTERPRETATION)

The author interprets the *mantra* : *Om pūrṇamadaḥ pūrṇamidaṃ pūrṇāt pūrṇamudeyate. Pūrṇasya pūrṇamādāya pūrṇamevāvaśiṣyate* as follows :

If the whole of anything is removed, nothing of it remains. But if we take two series of beginningless and unending series of numbers like (1) 1, 2, 3, 4, 5.....and (2) 2, 4, 6, 8, 10.....and subtract the series (2) from the series (1), we get the series (3) –1, –2, –3, –4, –5..... which is also beginningless and endless.

—*VJ* Vol. XVI No. 8, October 1967, pp. 4-6

Joshi, Kedaradatta
PRĀCĪNA KṚṢI VIJÑĀNA (ANCIENT AGRICULTURAL SCIENCE)

Chapter XXIX of the *Kūrmapurāṇa*, which deals with fruits and flowers, presents the agricultural science and agrarian system of ancient India. In the *Śatapatha Śruti* (1–2–3/6–7), reference to *vrīhi* and *yava* is found. Similarly, in the *Śukla Yajurveda* (XVIII-12), *vrīhi*, *yava*, *māṣa*, *tila*, *mudga*, *godhūma* and *masūra* are mentioned.

Literature dealing with the astronomy too has much contributed to the development of this science. Varāhamihira in his *Vārāhī Saṁhitā* has given a chapter entitled *Vṛkṣāyurveda*.

—*Pra.* Vol. XII No. 2, March 1967, pp. 17–23

Naqvi, Sakhi Hasan
AL-'ULUM AL-HIKMITUH FIL-HIND AL-QADIMTUḤ (SCIENCES IN ANCIENT INDIA)

Jaina and Buddhist scholars are of the opinion that atom (*aṇu*) is the smallest particle of the matter and cannot be sub-divided into smaller particles. Kaṇāda, the founder of the Vaiśeṣika philosophy, has opined that no atom can exist apart from the whole of the universe.

Approximately at the same time (460 B.C.), the Greek philosopher Democritus presented his theory about atom. According to George

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Sarton, it is possible that the theories of Democritus about atom were not his own, but were possibly borrowed during his stay in Persia.

This research of the Indian scientists about atom continued and in 50 A.D. we find the Jaina philosophers, under the guidance of Umāsvāti, scrutinizing the various theories about it to form a correct idea about the atoms of different matters with different constituents.

The different qualities of matter like elasticity, adhesiveness and osmosis were not unknown to them.

Kaṇāda, the famous philosopher, tells us that light and heat are the two different forms of the same matter. According to some Indian thinkers, the sun is the source of all energy.

About 500 A.D. Āryabhaṭa laid down that eclipses occur either by the interception of the moon between the sun and the earth or by that of the earth between the sun and the moon.

Albiruni has given some abstracts from the compilations of Varāhamihira which show that the ancient Indians were conversant with Newton's Force of Gravity and Einstein's Theory of Relativity.

Ayengar thinks that Pythagoros, the Greek philosopher, had learnt some of his mathematical problems from the Hindus during his stay at Taxila.

In ancient India the numerical figures had reached upto *Mahāsaṅkha*, while other nations including the Greeks and the Arabs did not know how to count from 11 to 19, and the credit of introducing zero into the realm of Mathematics also goes to the Indians.

Medicine was commonly practised in ancient India, and, in the *Atharvaveda*, many diseases are described along with their treatments, and, to gain anatomical knowledge, animals sacrificed to propitiate the gods, were dissected.

When Alexander invaded India, he employed Hindu physicians to treat his sick and wounded armymen. Aśoka took special interest in the cultivation of medicinal herbs, and these herbs were used not only in India, but were also sent gratis to other countries for the betterment of humanity. Great hospitals for men and animals were opened, and all their expenses were borne by the Government. It was nearly in that period that the physician Salihotra wrote a treatise on the veterinary diseases.

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Apart from medicine and surgery, the Indians were also skilled in Chemistry and Metallurgy. Between the 5th and the 6th centuries A.D. the Greek tourists, who entered India, are quoted as saying that the Hindus used metals freely. Patañjali has compiled a book named *Lohaśastra*, on oxidisation of metals ; Nāgārjuna's contribution to this science is also noteworthy.

In the 8th and 9th centuries A.D. the Abbaside Caliphs summoned Indian physicians to Baghdad and appointed them at various hospitals. Many books on medicine, pharmacology, astronomy, poisons and their antidotes and philosophy were translated from Sanskrit into Arabic.

—*TH* Vol. XVIII No. 1, January 1967, pp. 1–24

Reinhold, F.G. Muller

ÜBER VERSCHIEDENE ERGEBNISEE INDISCHER TEXT UNTERSUCHUNGEN DURCH SPRACHWISSENSCHAFTLER ODER EINEN MEDIZINGESCHICHTLER (ON DIFFERENT RESULTS OF EXAMINATION OF SANSKRIT TEXTS BY PHILOLOGISTS AND A STUDENT OF HISTORY OF MEDICINE)

Some expressions in Sanskrit have double meaning; a philologist attributes to a certain word one meaning, while a student of medicine, knowing the medical texts in which it is used, attributes to it another meaning. The author gives several examples of such words which have a specific meaning in Indian medicine, *e.g.*, *doṣa*, *mahābhūta*, *dhātu*, *dravya*, *jvara*, *etc.*

—*RO* XXX Pt. 2, 1967, pp. 95–113

Shanmugavelan, A.

VARMA OR THE VITAL PART OF THE NERVOUS SYSTEM

The physicians practising the Indian system of medicine in the district of Kanyākumārī possess palm-leaf manuscripts on the treatment of *Varma* disorders. *Varma* is the corrupt form of '*Marma*', the vital part of a body. These manuscripts mention methods of treatment for the diseases which result from the disorders in the nerves and nervous breakdown. A systematic research on this system of medicine is a dire necessity.

—*JTSL* Vol. XX No. 1, 1966, pp. 1–2

Talim, Meena V.

SURGERY AND SURGICAL INSTRUMENTS IN BUDDHIST ERA

According to *Vinaya Piṭaka*. Jīvaka Komārabhacca completed a course of 16 years of medicine in 7 years and became the master of both surgery and medicine. He cured king Bimbisāra of a fistula-in-ano with a

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nakha-śastra (nail porer). Applying a layer of ointment to it, he lanced the diseased part with one stroke of the *nakha-śastra*. It is a sharp surgical instrument, one finger in breadth, and varying from two to nine fingers in length, and is used principally for cutting and puncturing as well as for extracting minute foreign bodies from the soft parts.

In the *Vinaya Piṭaka*, Ākāsagotta, a monk, who, as householder, was a physician, is said to have operated on the fistula of his brother monk with a sharp instrument. As the Buddha had forbidden such type of surgery, the Chabbaggiya monks used *vatthi* for treating fistula. According to Buddhaghoṣa, *sattha* (*śastra*) means any sharp and fine instrument like needle, thorn, stone or nail and *vatthi* means a cure done with leather or cloth or by squeezing with *vatthi*. Actually, it is an instrument called *vasti-yantra* or rectal clyster. It is tubular in form for insertion into the rectum. It has a membranous bag tied to its end, resembling an air inflator. The tube varies in length according to the age of the patient.

Jīvaka cured a seven year old head-ache of a lady by using a double-nosed spoon (*yamaka-natthu-karaṇī*). It is an instrument parted into two tubulars that go up both nostrils into which medicated oil is put, not allowing it to run out. The oil passes out through the throat. The process is the same as nasal wash of modern times. Another case of headache the Jīvaka treated by laying him on the operation table and opening the skin of the head (*siṣacaviṁ*) meaning probably the skull. He took out two worms from it which, according to him, would have caused death within a few days by penetrating into the brain. This type of surgery looks like the craniotomy of modern times.

Jīvaka also operated on strangulated hernia of a young man caused while playing a game called *mokkhakika*. He tied the patient's hands and feet to the supports (*thambha*) of the operation table and drew a curtain around it. He then cut open the abdomen and disentangling the twisted intestines, he set them right in the original position. Then he stiched the skin together, anointed it with salve, and thus cured the patient. He allowed the wife of the youth to witness the operation in progress.

Jīvaka also operated upon the Buddha's foot which was pierced by a sharp fragment of stone thrown by Devadatta to kill him. He opened the wound with a sharp instrument, allowed the congealed blood to ooze out and anointed it with medical salve. This resembles draining of an abscess.

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Aśoka's queen Tiṣyarakṣitā is also said to be a skilled surgeon. Unfortunately, surgery came to be lookeed down upon in India as a low

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art in later times. According to the Boddhisattva (in *Kāmajātaka*), a physician is to investigate the disease, know its cause and treat it with medicine only. Surprisingly, in the list of eight sections of Indian medical science given by I—Tsing (A.D. 671–95), surgery finds no place.

—*Ind.* Vol. IV No. 1, March 1967, pp. 1-6

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XIV SOCIAL AND ECONOMIC INSTITUTIONS

Agrawala, V. S.
PREPARATION OF RĀJYAŚRĪ'S MARRIAGE

The author has shown that the description of the preparation of the marriage of Rājyaśrī, given by Bāṇa, throws light on many social customs of the age. In this connection he has referred to the lavish distribution of betels, perfumes and flowers, the summoning of groups of skilled artists from every part of the country, the collection of serviceable articles (ghee, oil, sugar, *etc.*, from the villages by royal officers, the entertainment of the relatives of the royal family, the arrangements for the bards in a special room, *etc.*

Then follows a description of clothes that were being prepared for the marriage. Here Bāṇa mentions the *bādara*, *kṣauma*, *dukūla*, *lālātantuja*, *aṁśuka* and *netra* and refers to the *kañcuka*, *stavaraka* and *pṛṅga* the stuff of some of which was imported from Central Asia. How king Prabhākaravardhana sent a retinue of camels and dromedaries loaded with presents in order to please his son-in-law has also been discussed. The author has critically analysed and classified the whole account.

—*JARS* Vol. XVII, 1963, issued in 1966, pp. 25–38

Bhavālkar, Vanamālā
MAHĀBHĀRATA-YUDDHE NĀRĪ (WOMEN IN THE *MAHĀBHĀRATA* WAR)

In the age of the *Mahābhārata*, only men took part in wars, women were not expected to engage in actual fight. On the contrary, it was thought derogatory and censurable to lift a weapon against a woman. If sometimes girls are seen taking training in the use of weapons, it was merely for sport and recreation and not for fighting in the battle-field. No doubt, armed women accompanied the warriors in the battles, but they stayed back in the camps, *e.g.*, the Kuru ladies went with Duryodhana and Draupadī with her maidservant and retinue with the Pāṇḍavas. The warriors proceeded to the battle-field with the blessings and auspicious ceremonies performed by girls, and on their return from the field, they were entertained by women.

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Despite all this, when occasion arose, women did enter the battle-field. For instance, Kṛṣṇa was helped by Satyabhāmā in his fight with

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Narakāsura, Bhīṣma by his mother Gaṅgā in his battle with Paraśurāma and so on. In the *Mahābhārata* no mother or wife is seen to prevent her son or husband from going to the battle-field for fear of his death. On the contrary, they urged and encouraged their men to go and fight the enemies. For instance, Uttarā sent her brother Uttara for fighting with the Kauravas in order to release the cows. The illustrious Vidulā reprimanded her son who had run away from the battle-field and with strong admonition sent him back to fight. Draupadī found satisfaction only when Kīcaka, Aśvatthāman and Jayadratha were killed. The widowed Subhadrā, too, found consolation at the death of Jayadratha.

—*Sag.* Vol. III No. 4, March 1965, pp. 375–89

Chatterjee, Aparna
ASŪRYAMPAŚYĀ IN PĀṆINI

The term *avarodhana* in the edicts of Aśoka cannot mean *purdā* in the true sense, as it lacks corroborative data in other sources. The practice of keeping the private apartments of the king and the members of the royal family under strict guard and the practice of the king to live in seclusion were for reasons of safety. Thus, *avarodhana* simply means private royal apartments kept under strict vigilance. Stray references to veil for respectable women are found in *Mṛcchakaṭika*, *Śakuntalā*, *Lalitavistara* and *Harṣacarita*, but it was not a widespread custom. For example, in *Lalitavistara*, Gopā, when given a veil after her betrothal to the Buddha, strongly refuses to take it. Hsuan-Tsang nowhere refers to the practice of *purdā* in India. In the *Rāmāyaṇa* the references to veil are few. In the Vedas and the Dharmaśāstra the veil is not associated with the dignity of a wife. In this context, this authoress has discussed the term *asūryaṁpaśyā* (not seen by the sun) used by Pāṇini, and shown that it was probably used for the veiled ladies of Assyria where the practice of *purdā* prevailed in ancient times. As a result of contact with those regions, the idea of *pardā* came into vogue in some parts of north-western India. After the disruption of the Śuṅga empire, the invasions of the Śakas, Parthians and Greeks brought with them the notions of wearing veil as a mark of feminine respectability.

—*MR* Vol. LXXI No. 3, March 1967, pp. 202-4

Chattopadhyay, Aparna
THE WOMEN IN THE UPANIṢADS

In the *Ṛgveda*, though there is no desire for the birth of a daughter, yet, when born, she was not unwelcome and uncared for. We find son and daughter growing side by side (III. 31.1-2) and parents desiring to live long and happily with their sons and daughters (VI. 75.5). While in the *Aitareya*

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Brāhmaṇa (VII. 13), a daughter was thought to be *kṛpaṇam*, an object of compassion (Haug) or a source of misery (Keith), owing probably to the uncertainty of her happiness in married life, in the Upaniṣadic age parents are longing to have a daughter who would be a scholar and attain full longevity (*Bṛhad. Up.* VI. 4.17). It seems that by the Upaniṣadic period, the society had solved the problem of daughter's success in life on which depended the mental peace of her parents.

The supreme blessing for a bride going to her new home was that she should be a successful orator in a public assembly (*ṚV.* X. 85.26). More than two dozen lady *ṛṣis*, like Romaśā, Lopāmudrā, Apālā, Kadrū, Viśvavārā, *etc.*, are mentioned in Vedic literature. Maidens led a *brahmacarya* mode of life, (*AV.* XI. 5.18) and their *upanayana* ceremony was performed even as late as the days of Manu (11.16). The contribution of lady scholars like Maitreyī, Gārgī, *etc.*, was so remarkable that their names were included in the list of distinguished scholars, who were to be remembered with gratitude in daily prayers (*Aśv, Gṛ. Sū.* III. 4.4). The fact that both the wives of Yājñvalkya, Maitreyī (*Brahmavādinī*) and Kātyāyanī (*Sadyovadhū*) were educated, shows the high standard of women in that age.

In Vedic literature the ideal of womanhood was very high. A mother is the prior form, father is the posterior form (*Taitt.* 1.3.11). Mother and father both are to be venerated as gods (*Taitt. Up.* 1.11). A mother is likened to the organ of speech which again in likened to gods. The term mother is enough to signify both the parents (*ṚV.* III. 33.3; VII. 2.5). Mother's name precedes that of the father in a compound (*mātā-pitarau*). Aditi, the personification of ideal motherhood, stands first among the female divinities. Again, Sarasvatī is called the mother of the Universe and is invoked to nourish a new-born baby (*Bṛhad. Up.* VI. 4.27). Barrenness of a woman is condemned. It is a blessing for her to become the mother of ten sons (*ṚV.* X. 85.45).

—*PB* Vol. LXXII No. 5, May 1967, pp. 223–26

Dange, Sadashiv Ambadas

THE FIELD AND THE PLOUGHSHARE

The *Ṛgveda* shows traces of a ritual of ploughing in a hymn (X. 101) which may be taken as the pastoral hymn. The author has reinterpreted some words of this hymn.

He suggests that *utsa* is the flow of the golden (*hav*) Soma; *akhanantaka*, 'without digging' prohibits the part of the earth on which the juice is flowed from being dug or disturbed; *dror upartha* signifies the 'share' or digging portion of the plough, *vanaspati* indicates the plough, and *vana* a place properly selected.

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The placing of the anointed plough on the field and sprinkling of water over the foremost bull (*Pāraskara Gṛ. Sū.*) when he is yoked, most probably, reflects the symbolic coitus motif, which, according to religious belief, would bring prosperity to the owner.

From the hymn under discussion it appears that two sprinklings of Soma were part of the agricultural ritual; one as the plough-share was being fitted to the plough (v. 5) and the second when the plough was carefully laid on the field (v. 10). Before the second sprinkling and after the first, there is the movement of the plough-share with the bull with the highly sexual image.

All this accords with the belief of sprinkling the field with the heavenly fluid through the medium of the bull or the plough-share. The identity of the field with the woman is well established in tradition, and this ritual is the natural portrayal of the belief in practice. It is possible that in the earlier Vedic times Soma was used, while later, it gave place to water mixed with butter.

—*NUJ* Vol. XVII No. 2, April 1967, pp. 158–78

Gairola, C.K.

WESTERN INDIAN GUILDS AND INTERNATIONAL TRADE IN ANCIENT INDIA (*C.* 1ST-2ND CENTURY A.D.)

The first two centuries of Christian era are particularly important for the economic progress made by India due to her expanding maritime activities and flourishing trade especially with the Western world which was then dominated by the powerful Roman empire.

Owing to expanding trade with the Roman empire in the West and eventually with China and Indonesia in the East, people were engaged in various trades and crafts under a well organized system of guilds (*Śreṇis*). The meetings of the members of these guilds used to take place in the guild-halls (*Nigama-sabhās*) under their chairman (*Śreṣṭhins*).

There were numerous guilds of tradesmen and of professions, *e.g.*, *mālākāras*, *lohavaṇijas*, *sārthavāhas*, *lekhakas*, *hairaṇyakas*, *vadhikas*, *etc.* All of them were accomplished in their crafts. The author has discussed this organisation and working of some of the guilds on the basis of epigraphic data.

The exports from India, according to the author of the *Periplus*, were slaves, elephants, parrots, *ghee*, ivory, lizard's oil, tortoise shell, pearls, lac, shells, pepper, cinnamon, spikenard oil, root of costus, gum, resins, timber, ebony, fragrant woods, products of camphor, nutmeg,

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cocoanut, tamarind, honey, cotton goods and manufactured articles of copper, steel, *etc.*, and precious stones of various kinds and colours.

The imported commodities were fewer in number and comprised slaves, handsome girls for harems, coral, frankincence, copper, tin, lead, antimony, crude glass, lamps, vases, bronze vessels, wines, clothes, gold coins, *etc.*

The trade between India and the West was as its height during the heyday of the Roman empire from Augustus to Nero (*c.* 28 B.C. to A.D. 68). After the 2nd century A.D., Roman maritime activities in the East as a whole lost ground, and the Western trade with India and the Far East fell into the hands of the Arabs, Abyssinians and Persians.

—*JMSB* Vol. XIV No. 1, April 1965, pp. 1-16

Polonskaya, L. R. and Latman, A. D.

THE INFLUENCE OF RELIGION ON THE SOCIAL THOUGHT OF THE ORIENTAL PEOPLES

The unity in the national liberation struggle, for which the broadest sections of the population strove, was perceived as the religious unity at first. Adherence to religion became one of the forms of the nationalistic reaction to the colonial enslavement. The early ideologists of the liberation movement held that the struggle for independence was inseparable from the defence of religion as a symbol of the unity of the anti-colonial forces. At the same time, the broad masses of peasants and artisans associated their striving for social justice, equality and happiness with religious *Utopias*.

Further, on, in the epoch of the awakening of the East, religion continued to exert serious influence on the public thought. Characteristic of the emergent ideology of the bourgeois and petty bourgeois nationalism was, from the very outset, the idea of the need for reforming the religion, the striving to adapt it to the bourgeois development, to stress the creative nature of the religious ideology.

Secularistic tendencies were playing an ever greater role in the ideology of bourgeois nationalism, as the national liberation movement kept growing in the latest period and as imperialism intensified its attempts at using religion for the splitting of this movement. At the same time, there is a trend for using religion as a barrier against the spread of the ideals of scientific socialism.

Tied up with the pre-capitalist relations of production and, at the same time, suffering from the capitalist oppression, the pettybourgeois

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strata of the population are extremely responsive to any anti-capitalist social *utopias* garbed in religious forms.

—*NAA* No. 4, 1966, p. 292

Soni, R. L.
SOCIAL DIMENSIONS OF BUDDHIST LIFE

The author rejects the popularly held view that Buddhism is other-worldly in approach and outlook. He has shown that the Buddhist ethics resting on *śīla* and *bhāvanā* presupposes social associations and worldly contacts.

—*MBo.* Vol. LXXV Nos. 5–6, May-June 1967, pp.135–37

Tripathi, Shiv Shankar
SANSKRIT-*SŪKTIKĀRON* KĪ DṚṢṬI MEN NĀRĪ (WOMEN IN THE EYES OF THE AUTHORS OF SANSKRIT *SŪKTIS*)

The position of women was good in the Vedas and the *Mahābhārata*, but it began to deteriorate in the Purāṇas and the smṛtis as the Sanskrit *Sūktis* indicate.

—*Sap.* Vol. XIV No. 8, August 1967, pp. 6–13

Vyāsa, Vīnā
BĀZĀRA-BHĀVA KĪ SAMASYĀ AURA KAUṬILYA TATHĀ ALĀUDDĪN KĪ VYAVASTHĀ (PROBLEMS OF MARKETING AND METHODS ADOPTED BY KAUṬILYA AND ALĀUDDĪN)

In ancient time Kauṭilya (4th cent. B.C.) and in the medieval period Alāuddīn (14th cent. A.D.) laid down the market problems and their remedies.

According to Kauṭilya, the *Paṇyādhyakṣa* was in charge of the market who controlled the prices, inspected the commodities in the market and made the arrangements for a good and fair trade. He was also in charge of foreign trade, both import and export. The *Sītādhyakṣa* was in charge of agriculture. The forest and wood crafts were controlled by the *Kupyādhyakṣa*. Revenue and taxes were collected by the department under *Śulkādhyakṣa*. The *Pautādhyakṣa* was the Chief Inspector of weights and measurements. It was laid down that honest and sincere persons should be appointed on these posts.

Like Kauṭilya, Alāuddīn controlled the market and fixed the prices of the commodities. For this management the Sultan had four principles

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in his view: (i) price-control should be effected by the state; (ii) storage of food-grain by the state; (iii) marketing officers should enjoy full powers; (iv) every region should maintain its separate trade registers. The outcome of this policy was that the state godowns had enough stores of food-grains which balanced the price in the market.

—*Pra.* Vol. XII Pt. 2, March 1967, pp. 107–12

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XV VEDIC STUDIES

Bhandari, V.S.
SECULAR ASPECT OF THE *YAJURVEDA*

There are some non-religious or secular hymns like the Gambler's Song, Frog Hymn, a hymn addressed to the goddess of forest solitude, *etc.*, in the *Ṛgveda*. The *Yajurveda* is generally believed to be purely religious and ritualistic in its nature and contents. But this is not correct, because in the hymns for various sacrifices, there is a lot of non-religious or secular matter in which we find reference to human characters, dispositions, feelings, passions, social conditions and early thought and civilization of the Vedic India.

In the ceremony called *Vasudhārā*, 'showers of riches', the Adhvaryu recites formulas to gain for the sacrificer temporal and spiritual blessings. These temporal blessings give an insight into the social and political life of the people. They show that good roads and paths were considered necessary for safe and comfortable travelling. The society being agrarian, a great importance was attached to agriculture. In order to foster social atmosphere, eating and drinking in company are emphasized. Reference is made to a great variety of occupations like those of carpenters, car-builders, black-smiths, jewellers, rope-makers, hunters, astrologers, *etc.* It is intreresting to note that some of these professions like washing dying, *etc.*, were pursued by ladies. The chief occupation of a Kṣatriya was warfare, on foot or on chariot with bows, arrows, swords, *etc.* Gambling was also a frequent amusement. Music, dancing, acrobatic feats, *etc.*, provided entertainment. On certain occasions, riddle games were customary.

—*NUJ* Vol. XVIII No. 1, July 1967, pp. 63-67

Bhargava, P.L.
THE ARYAN CONCEPTION OF DIVINITY THROUGH THE AGES

The *Avestā* calls the Divine Being by the name of Ahura and the bad spirits by the name of Devas. In later Vedic and Sanskrit literature the word Asura, the Sankrit form of Ahura, means a demon, whereas the word Deva means god. Hence, there is no doubt that orighally both these words must have signified Divine Being and the change of meaning must have been due to some kind of schism. The *Ṛgveda* is the only document where both the words have the same meaning. The irresistible

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conclusion is, according to the author, that the Indo-Iranians were one people, at least in the earlier part of the *Ṛgvedic* Age.

The author is of opinion that a vague monotheism is present throughout the religion of the *Ṛgveda* which is usually described as the worship of Devas who are personifications of the phenomena of Nature.

It is clear that the conception of one god existed in the period of the *Ṛgveda*, but it could not impress the common man for want of a definite name for the one god. The *Atharvaveda* calls the Supreme Being by the names of Skaṁbha, Ucchiṣṭa and Vrātya.

—*MO* Vol. I No. 1, March 1967, pp. 15–18

Chapekar, N.G.
SAVITĀ

As in the case of other words for deities, Savitā too was primarily an adjective. It has been so used in *Ṛg.* 6.15.16 qualifying *yajamāna*. It is derived from the root √*sū*, to produce, to cause, to give impetus, *etc.* Therefore, Savitā is the creator, he creates Uṣā, Sūrya, *etc.* He places the sun up in the sky.

Savitā placed aloft as a banner the Sūrya, and is distinguished from the latter in that he is rayless. Savitā is *apāmnapāt*, *āśu-hemā* (of rapid movements), *ṛbhukṣāḥ* (having expansive habitat) *ekapāt* (solitary) and *ahirbudhnya* (coming out of serpentive home). He is *hiraṇya-pāṇiḥ* (of golden hand).

Savitā is also Tvaṣṭā, the builder or producer of the world; *Tridhanva*, probably meaning having three movements; *Citrabhānu*, emitting variegated glow of light, and becomes Pūṣā by the change of his position. He is supposed to have advised a gambler to give up dice-playing and take to agriculture. He is earnestly sought by the *ṛṣis* to restore eyes to them.

The celebrated *Gāyatrī mantra* is addressed to Savitā, and is variously interpreted by ancient and modern scholars. It is remarkable that the word Savitā is always found in the company of the word *deva*.

From this discussion, the author thinks that one can venture a conjecture that when the sun is below the horizon, invisible, but near enough to shed his light on this earth, he is called Savitā; when he becomes visible, he is designated Sūrya.

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—*IA* Vol. II No. 1, January 1967, pp. 29–33

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Kashikar, C.G.

ON THE *KHILA-VERSE ARVĀÑCAM INDRAM*

V.M. Apte has tried to show that the so-called one-verse *khila*-hymn beginning with *arvāñcam indraṃ* appended, to *ṚV* 10.128, a hymn which consists of nine verses in the Śākala recension, is not a *khila*-hymn, but is really the tenth verse of that hymn.

The evidence adduced by him, however, is inadequate to establish his thesis. On the other hand, there is evidence to show that in the Śākala recension, the *vihavya*-hymn really consisted from very old times, of only nine verses, that verse *arvāñcam indram* was regarded as a *khila*, and that in some other recension of the *ṚV*, it consisted of ten verses, the verse *arvāñcam-indram* being the last one. Baudhāyana in his *Śrauta-sūtra* clearly refers to three different Vedic traditions according to which the *vihavya*-hymn consisted of nine, eight and ten verses, respectively. First of all, he refers to the tradition of nine verses which belong to the Śākala recension of the *Ṛgveda*.

Thus, in fact, the verse beginning with *arvāñcām-indram* is a *khila*-verse and only in some recension of the *Ṛgveda*, not definitely known, did the *vihavya*-hymn consist of ten verses with *arvāñcam-indram* as the tenth *khila*-verse.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 178–80

Modak, B.R.

EMPLOYMENT OF THE *ATHARVAVEDA MANTRAS*

Most of the *Atharvanic* hymns are used as spells and incantations for various purposes and are grouped together under distinct heads by writers. These groups, called *gaṇas*, are given different names according to their contents. The author gives a detailed statement regarding the *mantras* and *gaṇas* classified under different heads and regarding their employment in various rituals and religious observances. They are *Śānti-gaṇa*, *Kṛtyā-gaṇa*, *Cātana-gaṇa*, *Mātṛnāmā-gaṇa*, *Vāstu-gaṇa*, *Pāpmahā-gaṇa*, *Takmanāśana-gaṇa*, *Duḥsvapna-nāśana-gaṇa*, *Āyuṣya-gaṇa*, *Varcasya-gaṇa*, *Syastyayana-gaṇa*, *Abhaya-gaṇa*, *Aparājita-gaṇa*, *Śarma-varmā-gaṇa*, *Devapurīya-gaṇa*, *Rudra-gaṇa*, *Raudra-gaṇa*, *Citrā-gaṇa*, *Patnīvanta-gaṇa*, *Āditya-gaṇa*, *Pāñcapatya-gaṇa*, *Salila-gaṇa*, *Viśvakarmā-gaṇa*, *Bhaiṣajya-gaṇa*, *Utthāpana-gaṇa*, *Abhiṣeka-gaṇa*, and *Aṁholiṅga-gaṇa*. Apart from these *gaṇas*, he also refers to some designations by which certain *mantras* are known. Those designations are *rāṣṭrasaṁvargāḥ* (*AVP* 19.1.6), *ucchuṣmāḥ* 19.4.1), *mṛgārasūktāni* (32.18, 26), *mādughāḥ* (37.9.2), *Sauryāḥ* (41.1.6; 70.5.5), *Kūṣmāṇḍyaḥ* (42.2.10) and *ādhyātmikāni* (42.2.9-11, 44.4.2).

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—*JKU* Vol. X, 1966, pp. 11–19

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Nagaswamy, R.

VEDIC SCHOLARS IN THE ANCIENT TAMIL COUNTRY AS GLEANED FROM THE SAṄGAM CLASSICS AND SOUTH INDIAN INSCRIPTIONS

The Vedas had been the mainstream of Indian civilization. In South India, the Vedic culture had mingled with the non-Vedic long before the advent of the Saṅgam era of Tamil literature becoming part and parcel of the Tamil culture. Agastya is said to be the first sage to have brought the Vedic culture to the South. This was followed by a 'great migration' from the north to the south, in which the Brāhmaṇas of the Kauṇḍinya *gotra* predominated.

The Saṅgam classics of the Tamil literature give a clear picture of the position of Vedic scholars in early Tamil society. Karikāla, the greatest Cōḷa king of the Saṅgam age, was a great patron of Vedic learning. Vedic sacrifices were common in the time of Nalamkiḷḷi who was in possession of Kāverīppūmpattinam. Perunarkiḷḷi, another powerful Cōḷa king of the Saṅgam age, preformed the *Rājasūya* sacrifice.

In *Pattuppāṭṭu*, frequent mention is made of the Vedas and those engaged in their study. Nakkīrar, the author of *Tirumurugāṟṟuppaḍai*, was a Vedic teacher of Madurai. The Vedic Brāhmaṇas considered the Vedas as their greatest treasure. *Madurāikkāñcī*, a poem composed by Māṅguḍi Marudanār, contains a graphic description of *Andaṇarpalli*, 'the abode of Vedic scholars', at Madurai. The spirit of the Vedic hymns is echoed in *Paripāḍal*, another Saṅgam work.

The post-Saṅgam classics, *Śilappatikāram* and *Maṇimekalai*, make frequent references to the Vedas and the *Vaidikas* of contemporary society. The saint singers of the Tamil country of the 7th century of both the Śaiva and Vaiṣṇava Orders, sing of the Vedas and the Vedic Brāhmaṇas.

The South Indian inscriptions, too, contain information about the role of Vedic scholars. Many of the early Pallava copper-plates refer to the gifts of land as *brahmadeyas* to Vedic Brāhmaṇas. The Pallava king Nandivarman I gave the village of Kāñcivayil and some forest land to the *Taittirīya* priest, Kulaśarman, and Narasiṁhavarman II is said to have emptied his treasury in building temples and donating gifts to Vedic scholars.

Many Vedic scholars held important positions in the central government. A certain Brahmaśrīrāja, a great Vedic scholar, was the Chief Minister of Nandivarman Pallavamalla. The Anbil plates of Sundara Cōḷa mention a *Mahā Sociva*, whose father was a teacher and grandfather an *ahitāgni*. Rājarāja Brahmādhirāja, the Governor of Mahārājavādi,

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gave *brahmadeyas* to a number of scholars well-versed in the Vedas. Occasionally, the *brahma-deya* villages were transferred to the temples. The Vedic scholars in these Vedic villages had an elaborate administrative system of their own. They organized village assemblies, called *Sabhā*, which took an active part in the administration of the local temples. These temples were centres of Vedic learning. Seats of higher learning, called *ghaṭikā-sthāna-s*, were often attached to temples, the most celebrated being one at Kāñcī.

During the 5th year of Vīrarājendra Cōḷa, one Vaiśya Mādhava revived the charities in the temple of Tirumukūḍal, and built the surrounding halls and the *Janānta-maṇḍapa*. In this *maṇḍapa* were located a college for Vedic and literary studies, a hostel for the students and a hospital.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 192–204

Pandit, M.D.

GṚTSAMADA AND KŪRMA GĀRTSAMADA—A STATISTICAL STUDY

Thirty-six hymns of the 2nd *Maṇḍala* of the *Ṛgveda* are composed by Gṛtsamada Āṅgirasa, four by Somāhuti Bhārgava, but three hymns, *viz.*, 27, 28 and 29 are ascribed to the joint authorship of Gṛtsamada and Kūrma Gārtsamada. Since Gṛtsamada and Gārtsamada are evidently two different persons, the latter being the *gotrāpatya* of the former, the optional authorship provokes one's curiosity as regards the genuine authorship of these three hymns.

Now, there are two case terminations, *viz.*, *asas* and *-as* for nominative plural and two, *viz.*, *ebhis* and *-ais* for instrumental plural of masculine *prātipadikas* ending in *a*, two, *viz.*, *-ā* and *-au* for nom./acc. dual for masculine and feminine *a*-ending *prātipadikas*, and two-*ā* and *āni* for *a*- ending neuter *prātipadikas*. All of them are used optionally, but the first alternative in each case is purely Vedic and the second one is later in time and has survived solely in classical Sanskrit. Then there are metrical considerations affecting the choice of one or the other form for completing the required number of letters in the metres.

The statistical method consists in finding out the ratios of the words declined in the one or the other or both ways in all the above mentioned cases with the total of the words used by Gṛtsamada and Kūrma Gārtsamada.

From the statistics set out in several tables, the author of this paper has come to the conclusion that in spite of difference between ratios in the

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case of the two seers, both of them show a marked general tendency towards classical type of decension. Therein too the difference between the proportion of classical and non-classical decension in the case of Kūrma Gārtsamada is greater. This clearly shows that the classical Sanskrit is nearer to the language of Gārtsamada than that of Gṛstamada, which places the latter's composition in higher antiquity. Gṛstamada's language, however, though more removed from classical, is not very close to the non-classical stage also.

Gārtsamada being a descendant of Gṛtsamada, it is not impossible that being proud of the tradition of his family, he might have mentioned, alongwith his name, the name of his revered predecessor Gṛtsamada as a joint author of his hymns out of devotion and because of his being the original *Ṛṣi* of the socond *Maṇḍala.*

—*JUP* No. 25, 1967, pp. 135-63

Ram Gopal

THE INTERPRETATION OF VEDIC WORD *JANI*

The word *Jani*, from root √ *Jan* 'to generate', literally means 'a generator'. Except the nominative singular form *Janyu*, all the forms of *Jani* occurring in the Veda are invariably in plural and feminine gender. In passages where the word *Jani* is used in conjunction with such words as *pati*, *putra* and *garbha*, 'offspring', all the ancient and modern scholars agree that it denotes 'wives'. In the expression *Janayo na patnīḥ* (*ṚV.*1.62. 10; 186. 7; *VS.*, XX. 43), the authors of the *Vedic Index* distinguish *Jani* 'wife' as bearing children from *patnī* 'wife' as mistress of the house (fem. of *pati* 'lord') . Therefore, the passage means 'like wives who are mistresses of their husbands'.

But in certain passages, *Jani*, no doubt, means 'wife' even without the use of a qualifying word like *pati.*

However, in a number of passages the word *Jani* seems to have a figurative sense to be determined according to the context, because its literal interpretation as 'wives' does not fully express sense of the sentence. The earliest attempt to explain the figurative meaning is met with in the Brāhmaṇa portions of the *Kṛṣṇa-Yajurveda*, where the term *Janayaḥ* is explained as standing for 'the stars' (*nakṣatrāṇi-Śat. Br.*), in the *Yajus* formula *janayas tv acchinna-patrāḥ.* But *KS* and *TS* interpret it as 'the wives of the gods'. Following this, Veṅkaṭamādhava and Sāyaṇa also give the same meaning to it in *ṚV.*, II. 36.3; VI. 50.13 and X 64.10.

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Most of the modern scholars have accepted Sāyaṇa's interpretation of the word in the expression *Tvaṣṭā devebhir janibhiḥ* but since *Tvaṣṭr*

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is described developing germ in the womb, the interpretation *'Tvaṣṭṛ* with the begetting gods' (taking *janibhiḥ* as an adjective of *devebhiḥ*) would suit the context better.

The *Ṛgvedic* phrase *ṛtur janīnām* is interpreted by Sāyaṇa as 'the time of the wives of the gods', but in the *Atharvaveda* as 'the time of performing the *Patnī-Saṁyāja* offerings'. The latter interpretation is more plausible.

In *ṚV.*, V. 44.7, the epithet *janinān* is taken as the adjective of the sun, meaning 'accompanied' by dawn by Sāyaṇa. but as an adjective of *Kaviḥ* (Singer) by Geldner which is far-fetched.

The expression *patir-janīnām* may more plausibly be interpreted as 'the Lord of waters' than as 'the protector of wives' (Sāyaṇa) or as 'the lord of wives' (Grassmann and Geldner). According to the two latter scholars, *Janibhiḥ*', Ṛ.V., III. 26.3, figuratively denotes 'the fingers' which produce Agni by attrition.

Thus, the word *Jani* in Vedic language in the plural denotes wives, begetters and figuratively stars, waters, dawns and fingers, and also plants, according to Skanda-svāmin.

—*IA* Vol. II No. 1, January 1967, pp. 42–48

Ramakrishna, G.

THE CONCEPT OF *ṚTA* AND THE ETHICAL ELEMENT IN VEDIC LITERATURE

As a 'natural' concept, *Ṛta* signifies the order in the universe by pointing out a unity amidst the multifarious diversities prevailing in it. Secondly, *Ṛta* is a religious concept and signifies the accuracy in the mode of worship. *Ṛta* is also the moral concept and speaks for the ethical sense of the Vedic period. There is little justification in the charges of scholars like Keith that the Vedic period had no sense of ethics. The very conception of the universal moral principle of *Ṛta*, the foundation-head of all moral activity, and the god Varuṇa as the governor of this principle of *Ṛta* are sufficient indications for the ethical awareness of the Vedic period.

—*VK* Vol LIV No. 3, July 1967, pp. 154–60

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TITLES OF DOCTORAL THESES

I ARCHAEOLOGY

Ph. D./D. Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award

Subjects on which Research is being Conducted
Ph.D./D. Phil.

1	Sikar District of Rajasthan-A Study in Ancient Remains	D.L. Sharma	Rajasthan
2	Historical Archaeology of Central Assam	Nishipada Dev Choudhury	Saugar
3	Study of Historical Archaeology of Eastern Malwa	Ramesh Kumar Agrawal	Saugar

———

II ART AND ARCHITECTURE

Ph.D./D. Phil. (Degrees Awarded)

1	Art and Architecture of Kalacuris of Tripuri	R.S. Anand	Jabalpur	1966
2	Indian Art and the West (From Proto-Historic to Early Buddhist Times—A Study of Parallels, Continuity and Symbolism)	I.N. Gajjar	Bombay	1967

Subjects on which Research is being Conducted
D. Litt.

3	Brāhmaṇical Iconography at Khajuraho with Special Reference to Brahmā, Śiva and Śakti	Ramashraya Avasthi	Lucknow

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Ph.D./D. Phil.

4	Hindu Iconography (With Special Reference to Lord Śiva)	(Km.) L.F. Pandey	Bombay
5	Temple Art and Architecture of Burdwan	S.N. Samanta	Burdwan
6	Elements of Music and Dance in Non-Musical Classical Sanskrit Literature	(Km.) Kanta Arora	Kurukshetra
7	Khajuraho Ke Jaina Mandiron Men Deva Pratimāyen	Akshaya Kumar Jagdhari	Lucknow
8	Osian Sculpture—A Cultural Study	(Km.) Asha Taneja	Lucknow
9	Development of *Stūpa* Architecture in India	Devi Prasad Misra	Lucknow
10	Pottery in Madhyadeśa During First Millennium B.C.	Jagdish Sahai Nigam	Lucknow
11	A Critical Study of Indian Art Motifs (From the Maurya to the Gupta Period)	S.K. Gupta	Rajasthan

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III EPICS AND PURĀNAS

Ph.D./D. Phil. (Degrees Awarded)

1	Conception of *Dharma* in *Mahābhārata*	Shakuntala Rani Tiwari	Rajasthan	1964
2	A Critical Study of the Purāṇic Myths	Vijaya Shankar Sharma	Rajasthan	1964
3	Vaiṣṇava Purāṇon Men Ācāra Samīkṣā	Prem Narayan Dwivedi	Saugar	1965
4	The *Rāmāyaṇa* of Vālmīki	Shri Krishna Ojha	Rajasthan	1966
5	The Influence of *Rāmāyaṇa, Mahābhārata* and Purāṇas in the 19th Century Bengali Literature	Sibaprasad Haldar	Calcutta	1966
6	Bhakti Cult of the *Bhāgavata Purāṇa*	(Smt.) Mukta D. Thakkar	Baroda	1967

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7	*Padma Purāṇa* Kā Vivecanātmaka Adhyayana	R.G. Tripathi	Jabalpur	1967

Subjects on which Research is being Conducted
Ph.D./D. Phil.

8	Religion, Mythology and Ancient Indian Society as Depicted in the *Brahma-Vaivarta Purāṇa*	A.J. Raval	Baroda
9	A Comparative Study of Socio-Economic Ideas in the *Rāmāyaṇa* and the *Mahābhārata*	Hussan Lal Arora	Kurukshetra
10	Cultural Data from the *Kūrma Purāṇa*	(Smt.) Prem Lata Sehgal	Kurukshetra
11	*Mahāpurāṇa*-Eka Sāmskṛtika Adhyayana	Vijai Lakshmi Srivastava	Lucknow
12	The Evolution of Paurāṇika Pantheon	Madan Mohan Sharma	Rajasthan
13	War and Diplomacy in the *Mahābhārata*	Nand Kishore Gautam	Rajasthan
14	Epic Morality	Prakash Chandra Chaturvedi	Rajasthan
15	The State of Indian Society as Depicted in the Ancient Purāṇas	Shanker Singh Jhala	Rajasthan
16	The Etymologies in the Epics and Purāṇas	Shiva Sagar Tripathi	Rajasthan
17	Philosophy of the *Bhāgavata Purāṇam*	Hariprasad G. Bhatt	*Sardar Patel University
18	*Mahābhārata* Men Nirmāṇa Yojanā	(Smt.) Dinesh	Saugar
19	*Mahābhārata* Men Yuddha-Nīti	Gopal Krishna	Saugar

IV EPIGRAPHY AND NUMISMATICS

Ph.D./D. Phil. (Degrees Awarded)

1	Kuṣāṇa Coinage—A Critical Study	Bhaskar Chattopadhyay	Calcutta	1966

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*At Vallabh Vidyanagar

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Subjects on which Research is being Conducted
Ph.D./D. Phil.

2	A Literary Evaluation of Sanskrit Inscriptions from Ist to 7th Century A.D.	Laxmi Bilas Dabral	Allahabad
3	Studies in Tribal Coinage with Particular Reference to the Yaudheyas, Mālavas, Kuṇindas and Ārjunāyanas	Mahesh Kumar Saran	Magadh

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V GEOGRAPHY

Ph.D./D. Phil. (Degrees Awarded)

1	A Critical Study of the Geographical Data in Early Purāṇas	Mast Ram Singh	Rajasthan	1966

Subjects on which Research is being Conducted
Ph.D./D. Phil.

2	Historical Topography of Ancient Orissa	R.N. Chatteraj	Burdwan
3	Geographical Data from Prakrit and Sanskrit Inscriptions from the Time of Aśoka upto the End of the Reign of Harṣavardhana, *C.* 272 B.C. to 650 A.D.	Paramanand Gupta	Kurukshetra
4	A Critical Study of the Paurāṇika Geography	(Km.) Sushila Solanki	Rajasthan

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VI HISTORY

Ph.D./D. Phil. (Degrees Awarded)

1	Ancient History and Culture of Dakṣiṇa Kosala	V.S. Thakur	Jabalpur	1965
2	Harṣa and His Times	B.N. Sharma	Jabalpur	1966
3	Historical and Cultural Data in the Pali *Vinaya Pitaka*	G.S.P. Misra	Rajasthan	1966

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4	The Kalacuris of Māhiṣmatī and Tripurī	R.N. Misra	Jabalpur	1966
5	The Age of the Śuṅgas	Rama Lakhan Sharma	Lucknow	1967
6	Kṣatrapakālīna Gujarat-Itihāsa Aṇe Sanskṛti	Ramesh Chaturbhai Jamindar	Gujarat	1967

Subjects on which Research is being Conducted
Ph.D./D. Phil.

7	The Sātavāhanas and Their Politics and Cultural Relationship with Ceylon	Gamman-pila Don Cornelis	Bombay
8	A Study of the Minor Dynasties of North India From 650 A.D. to 1300 A.D.	P. K. Jhaveri	Bombay
9	Political History of Mathura in the Early Centuries of Christian Era	M.R. Ray	Burdwan
10	Mālwā Kā Prācīna Rājanaitika Itihāsa (Prārambha Kāla Se Paramāron Ke Udaya Ke Pūrva Taka)	M.A.S. Khan	Jabalpur
11	Guptakālīna Mālwā (Rājanaitika Tathā Sānskṛtika)	M.H. Trivedi	Jabalpur
12	Studies in Jaina Antiquities in Madhya Pradesh	S.C. Jain	Jabalpur
13	Cedi *Janapada* Kā Prācīna Itihāsa (Prācīna Kāla Se Kalacuri Āgamana Taka)	V.P. Dwivedi	Jabalpur
14	Bhoja Paramāra and His Times	A.K. Avasthi	Lucknow
15	Nālandā-Its History and Culture	B.N. Misra	Lucknow
16	The Cālukyas of Kalyāṇī	Krishna Murari	Magadh
17	Mithilā from the Earliest Time to the End of Medieval Period with Special Reference to the Prakrit and Inscriptional Sources	Damodar Jha	*M.S.S., Darbhanga

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*Mithilā Śodha Samsthāna, Darbhanga

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VII INDIA AND THE WORLD

Ph.D./D.Phil. (Degrees Awarded)

1	Buddhism and Buddhist Literature in Central Asia	Kshanika Saha	Calcutta	1967

Subjects on which Research is being Conducted
Ph.D./D.Phil.

2	Ancient Indian Cultural Relations with Kambuja	Ganesh Shanker Dwivedi	Saugar

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VIII LAW, POLITY AND ADMINISTRATION

Ph.D./D.Phil. (Degrees Awarded)

1	The Law of Crime and Punishment in Ancient Dharmaśāstras	D.R. Doongaji	Jabalpur	1964
2	Citizenship in Ancient India	Ram Sia Singh	Jabalpur	1966
3	Polity in Purāṇas	Om Prakash	Allahabad	1967
4	*Rājadharma* in Ancient India	Prajnaranjan Datta	Jadavpur	1967

Subjects on which Research is being Conducted
Ph.D./D.Phil.

5	Post-Mauryan Republics in Ancient India	A.S. Misra	Jabalpur
6	Municipal Administration in Ancient India	R.N. Dubey	Jabalpur
7	Bauddha Gaṇa-Rājyon Kā Samālocanātmaka Saṁvidhānika Adhyayana	S.D. Sharma	Jabalpur
8	Monarchy in Ceylon (From Earliest Times to *C.* 1200 A.D.)	Nidhan Pandey	Lucknow
9	Forts of Ancient India	Sneh Prabha	Lucknow
10	Provincial Administration of Northern India	Arun Kumar Sinha	Magadh
11	Political Philosophy of Kauṭilya	Ram Rati Vijay Prasad Singh	Magadh

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12	Inter-State Relations of the M.P. Region From *C.* 200 B.C. to 1200 A.D.	Ravindra Nath Agrawal	Saugar	

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IX LINGUISTICS AND GRAMMAR

Ph.D./D. Phil. (Degrees Awarded)

1	Nāgeśa-His Life and Works and Contribution to Sanskrit Grammar	Vidyadhar Dharmadhikari	Allahabad	1966
2	Pāṇini and the Veda	S.D. Laddu	Poona	1967

Subjects on which Research is being Conducted
Ph.D./D.Phil.

3	A Critical Study of Compound Assents in *Ṛgveda Saṁhitā* with Reference to Pāṇini Sūtras	Vishnu Dutta Garg	Allahabad

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X LITERATURE AND RHETORICS

D. Litt. (Degrees Awarded)

1	The Contribution of Jaina Sects to Sanskrit Poetry	N.C. Shastri	Magadh	1966

Ph.D./D. Phil. (Degrees Awarded)

2	A Critical and Comparative Evaluation of *Bālarāmāyaṇa* of Rājaśekhara	Bhaskaracharya Tripathi	Allahabad	1965
3	*Dhvani* School and Its Criticism	Suresh Chandra Pandey	Allahabad	1965
4	A Critical Study of the Development of Sanskrit Dramas Based on the *Mahābhārata* in the First Millennium of the Vikrama Era	(Km.) Aloka Gupta	Allahabad	1966
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6	A Literary Study of the Later *Gadyakāvyas* of Sanskrit (Upto 17th Century)	(Smt.) Meena Srivastava	Allahabad	1966
7	Contribution of Appai Dīkṣita to Sanskrit Poetics	Onkar Nath Verma	Allahabad	1966
8	The Origin and Development of the *Vakrokti* School in Sanskrit Poetics	Radhey Shyam Misra	Allahabad	1966
9	A Critical Study of the Origin and Development of *Anyokti* in Sanskrit Literature	Rajendra Prasad Mishra	Allahabad	1966
10	*Śrīkaṇṭhacaritam*—A Study	B.N. Bhatt	Baroda	1965
11	The Story of Kṛṣṇa in Indian Literature	Atul Chandra Chakrabarti	Calcutta	1966
12	An Analytical Study of the Four Nikāyas	Dipak Kumar Barua	Calcutta	1966
13	A Critique of the Theories of *Viparyāya*	Nanilal Sen	Calcutta	1966
14	Kavi Hemacandra	Byomkes Das	Jadavpur	1967
15	Flora in Sanskrit Poetry	Abhimanyu	Kurukshetra	1968
16	Sanskrit Kāvyon Men Sūktiyon Aura Lokoktiyon Kā Manovaijñānika Adhyayana	Ved Vrat	Kurukshetra	1968
17	Sanskrit Commentaries with Special Reference to Rhetorics	(Smt.) Sudha Bhide	Poona	1967
18	Jaina Grantha Bhaṇḍāras in Rajasthan	K.C. Kasliwal	Rajasthan	1961
19	Vikrama Evaṁ Tatsaṁbandhī Sāhitya	Brij Narayan Purohit	Rajasthan	1963
20	Sanskrit Sāhitya Śāstra Aura Mahākavi Tulasīdāsa	Chhotey Lal Sharma	Rajasthan	1963
21	Terahavīn-Caudahavīn Śatābdī Kā Jaina Sanskrit *Mahākāvya*	Shyam Shankar Dixit	Rajasthan	1963
22	*Aitareya Brāhmaṇa* Kā Eka Adhyayana	Nathu Lal Pathak	Rajasthan	1964
23	The Contribution of Jaipur to Sanskrit Literature	Prabhakar Sharma	Rajasthan	1964

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24	A Critical Survey of the *Kathā* Literature in Sanskrit	Shyama Bhatnagar	Rajasthan	1964
25	*Mahābhārata* Kī Kathāon Para Ādhārita Hindī Kāvya	R.P. Pandey	Ranchi	1967
26	*Parijātaharaṇa*-Kathā Kā Vikāsa	Gautam Prasad Mishra	Saugar	1965
27	A Study of Aśvaghoṣa	Kripa Shankar Vyasa	Saugar	1965
28	Sanskrit Sāhitya Men Gāndhīvāda Kā Prabhāva	Ram Prasad Bajpeyi	Saugar	1965
29	Śrī Maheśacandra-Tarkacūḍāmaṇi—Eka Adhyayana	Jagdish Prasad Mishra	Saugar	1966
30	Development of Sanskrit Studies in M.P. in the 20th Century	Kanhaiya Dwivedi	Saugar	1966
31	Paṇḍita Kṣamādevī Rao—Eka Sāhityika Mūlyāṅkana	(Smt.) Krishna Kanta Sharma	Saugar	1966
32	*Ācārāṅga Sūtra* Kā Samīkṣātmaka Adhyayana	Parmestty Das Jain	Saugar	1966
33	A Comparative Study of *Vājasaneyi Saṁhitā* and *Taittirīya Saṁhitā*	Keshav Prasad Mishra	Saugar	1967
34	Development of Sanskrit Drama in the 19th Century	S.D. Tiwari	Saugar	1967
35	A Critical Edition of *Rasacandrikā* and Studies in Vaiṣṇava *Rasa* Concepts	Shiva Narayan Ghosal	Visva-Bharati	1967

Subjects on which Research is being Conducted

D. Litt.

36	A Study of the *Artha-Śāstra* of Kauṭilya	Laliteshwar Jha	M.S.S., Darbhanga
37	Contribution of Jaipur to Sanskrit Literature from 1835 to 1965	Prabhakar Sharma	Rajasthan
38	A Critical Study of One-Act Plays in Sanskrit	Geeta Mehrotra	Allahabad
39	An Evaluation of Mahimabhaṭṭa's Contribution to Sanskrit Poetics	Gyan Devi Srivastava	Allahabad

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40	A Critical Study of the Legends in *Śatapatha-Aitareya Brāhmaṇa*	Hari Shankar Tripathi	Allahabad
41	Theory and Practice of *Karuṇa Rasa* in Sanskrit Literature	Karuna Jagati	Allahabad
42	A Literary Study of *Daśakumāracarita*	Kashi Nath Tiwari	Allahabad
43	A Critical Study of *Raghuvaṁśa* with Special Reference to its Cultural Data	(Km.) Madhu Vatal	Allahabad
44	A Critical Study of Works of Poetesses in Sanskrit	Malti Awasthi	Allahabad
45	A Literary Study of *Vāsavadattam* of Subandhu	Narendra Pratap Singh	Allahabad
46	A Study and Origin of Development of Allegorical Drama in Sanskrit	Onkar Nath	Allahabad
47	A Literary Study of *Kathāsaritsāgara*	Prem Sheela Upadhyaya	Allahabad
48	A Critical Study of Jayadeva as a Rhetorician	Radhey Shyam Mishra	Allahabad
49	Kṣemendra as a Critic	Reena Dutta	Allahabad
50	*Śānti Rasa* and Its Depiction in the *Śānti Parva* of the *Mahābhārata*	Shaktiman Singh	Allahabad
51	A Critical Study of Poetic Works of Vedāntadeśika	Sanat Kumar Tripathi	Allahabad
52	A Critical and Comparative Study of *Dharmaśarmābhyudaya* of Hariścandra	(Km.) Swapan Banerjee	Allahabad
53	*Viśvaguṇādarśa-Campū*–A Critical Study	D.G. Vedia	Baroda
54	*Tilakamañjarī*–A Critical Study	N.M. Kansara	Baroda
55	*Kirātārjunīyam*-A Critical Study	S.M. Dave	Baroda

Ph.D./D. Phil.

56	*Sūtrakṛtāṅga*—A Study	A.V. Bendre	Bombay
57	*Tilakamañjarī* Kā Sattā-locanātmaka Adhyayana	(Km.) M.L. Awasthy	Jabalpur

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58	*Jānakīharaṇa* Kā Ālocanātmaka Adhyayana	(Km.) Pushpa Jha	Jabalpur
59	Baladeva Vidyābhūṣaṇa-Vyaktitva Evaṁ Kṛtitva	R.K. Shukla	Jabalpur
60	Cultural and Comparative Studies of *Milinda-panha*	S.N. Tripathi	Jabalpur
61	Trivikrama Bhaṭṭa Aura Unakī Kṛtiyon Kā Ālocanātmaka Adhyayana	Vasudeva Sarma	Jabalpur
62	The Origin and Development of the Gṛhya Sūtras and the *Atharvaveda*	G.D. Awasthi	Kurukshetra
63	Sanskrit Sāhitya Men Tapovana	Karan Singh Verma	Kurukshetra
64	Kālidāsa Aura Shakespeare Ke Nāṭakon Kā Tulanātmaka Adhyayana	(Km.) Madur Rani	Kurukshetra
65	Aśvaghoṣa Aura Kālidāsa Ke Kāvyon Kā Tulanātmaka Adhyayana	(Km.) Prabha Puri	Kurukshetra
66	Sanskrit Men Eka Aṅka Ke Rūpaka	Priya Vrat Vedalankar	Kurukshetra
67	Naiṣadha Carita Men Rasa Yojanā	R.D. Pandey	Kurukshetra
68	Gadya-Kṛtiyon Kā Ālocanātmaka Adhyayana	R.K. Agrawal	Kurukshetra
69	A Literary Study of Kalhaṇa's *Rājataraṅgiṇī*	(Km.) Shanta Gupta	Kurukshetra
70	Kālidāsa Kī Kṛtiyon Men Pāribhāṣika Śabda	(Km.) Sipra Banerjee	Kurukshetra
71	Comparative Study of Daṇḍin, Subandhu and Bāṇa	Sukh Dev	Kurukshetra
72	*Karuṇarasa*, Viṣeśakara Vālmīki, Bhāsa, Aśvaghoṣa, Kālidāsa Aura Bhavabhūti Kī Dṛṣṭi Se	(Km.) Suman Sud	Kurukshetra
73	*Rāmāyaṇa* Para Ādhārita Campū Kāvyon Kā Ālocanātmaka Adhyayana	Suman Vyas	Kurukshetra
74	Kālidāsa Ke Nāṭakon Kī Prakrit Bāṣaon Kā Adhyayana	(Km.) S.K. Verma	Kurukshetra

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75	*Rasataraṅgiṇī* Kā Samīkṣātmaka Adhyayana Tathā Sampādana	(Km.) Urmila Sharma	Kurukshetra
76	Contribution of the Women Writers to Sanskrit Literature	(Km.) Usha Devi Bhandari	Kurukshetra
77	Nature in Vālmīki and Kālidāsa—A Comparative Study	(Km.) Yashoda Devi Nagpal	Kurukshetra
78	The *Saṅkalpa-Sūryodaya* and is Allegory	Gayatri Devi Shukla	Lucknow
79	Mahākavi Kṣemendra Tathā Unakī *Bhārata-Mañjarī*—Eka Sāhityika Adhyayana	Lal Babu	Lucknow
80	The Comparative Study of the Heroes of Sanskrit Dramas	(Km.) Asha Deolia	Rajasthan
81	Kālidāsa Evaṁ 'Prasāda' Ke Sāhitya Men Praṇaya Kā Svarūpa	Badri Narayan Dixit	Rajasthan
82	A Critical and Analytical Study of *Bhāva*	Basant Jaitly	Rajasthan
83	Ārya Samāja Kā Sanskrit Bhāṣā Aura Sāhitya Ko Yogadāna	Bhawani Lal Mathur	Rajasthan
84	Bhavabhūti—A Critical Study	Deo Krishna Sharma	Rajasthan
85	A Critical Study of Hindi *Mahākāvyas* on Purāṇic Themes	Devi Prasad Gupta	Rajasthan
86	Manu in Sanskrit Literature	Girdhar Gopal Maheshwari	Rajasthan
87	*Kāṭhaka Saṁhitā* Kā Eka Adhyayana (Dharma, Purākathā-śāstra)	(Km.) Krishna Bose	Rajasthan
88	Mahākavi Bāṇa Kā Sanskrit Ke Uttara-Vartī *Gadyakāvyon* Para Prabhāva	(Km.) Madhu Bala Gupta	Rajasthan
89	The Contribution of Kālidāsa to the Epic Poetry	Mohan Lal Gupta	Rajasthan
90	*Taittirīya Saṁhitā* Kā Eka Adhyayana	(Km.) Ved Kumari	Rajasthan
91	A Critical Study of Modern Sanskrit Fiction	Pushkar Dutt Sharma	Rajasthan

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92	*Kādambarī* Kā Kāvya-Śāstrīya Adhyayana	(Smt.) Rajeshwari Bhatt	Rajasthan
93	Birds and Beasts in Kālidāsa and Post-Kālidāsa *Kāvya*	Ram Dutt	Rajasthan
94	Sanskrit Ke Pramukha Rāma Nāṭakon Kā Śāstrīya Adhyayana	(Km.) Satish Jerath	Rajasthan
95	*Śatapatha Brāhmaṇa* Kī Veda-bhāṣya-paddhati (Paryāyayojanā)	(Km.) Sukeshi Rani Gupta	Rajasthan
96	Ādhunika Hindi *Mahākāvyon* Para Sanskrit Sāhitya Kā Prabhāva	(Km.) Veena Sharma	Rajasthan
97	Śrī Bāman Bhaṭṭ Bāṇa—A Study of His Life and Works	W.R. Pandey	Rajasthan
98	Rājasthānī *Nītikāvya* Aura Usa Para Sanskrit *Nīti Kāvya* Kā Prabhāva	Y.K. Surolia	Rajasthan
99	Development of Sanskrit Drama in the 16th Century	Ganesh Prasad Tripathi	Saugar
100	Development of Sanskrit *Mahākāvyas* in the 19th Century	Kanhaiya Pandey	Saugar
101	A Study of Sanskrit Lyrics in the 19th Century	(Km.) Krishna Khera	Saugar
102	Contribution of Varāṇasī to Sanskrit Literature (1700-1905)	K.S. Sundareswatan	Saugar
103	Dr. Yatīndra Vimala Chaudhary Aura Unakī Kṛtiyon Kā Adhyayana	(Km.) Manorama Saksena	Saugar
104	Medhāvata Śāstrī—Vyaktitva Kā Adhyayana	(Km.) Maya Paramahansa	Saugar
105	Sanskrit Men *Gītikāvya* Kā Vikāsa (Bīsavīn Śatābdī)	(Km.) Maya Tiwari	Saugar
106	Mahāliṅga Śāstrī Vyaktitva Tathā Kṛtitva	Sudarshan Tripathi	Saugar
107	A Critical Study of *Mahākāvyas* of the 20th Century	Ved Prakash Pandey	Saugar

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108	*Gaṅgāvataraṇa Kathā* Kā Vikāsa	(Km.) Vijaya Laxmi Kacker	Saugar
109	Mewār Kā Sanskrit Sāhitya Ko Yogadāna	C.S. Purohit	Udaipur
110	Sanskrit Ke Pramukha Nāṭakon Men Atiprākṛta Tattva	M.C. Pathak	Udaipur
111	Sanskrit Ke Pramukha Nāṭakon Men Dhārmika Tattva	(Smt.) Padma Gupta	Udaipur
112	*Daśa-Kumāracarita* Kā Sāhityika Evaṁ Sānskṛtika Adhyayana	S.N. Agrawal	Udaipur

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XI MISCELLANEOUS

Ph. D./D. Phil. (Degrees Awarded)

1	Weapons of Ancient India (From Earliest Times to the 7th Century A.D.)	Gayatri Nath Pant	Lucknow
2	Dharma-Sūtron Men Varṇita Sikṣā-Vyavasthā	(Km.) Lakshmi Sharma	Lucknow
3	Sir John Marshal and V. A. Smith : Their Contribution to Indology, An Assessment	Manju Pandey	Lucknow
4	Dress, Ornaments and Cosmetics in Ancient India (From 2nd Century B.C. to 7th Century A.D.)	Roopa Bhatnagar	Lucknow

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XII–A PHILOSOPHY AND RELIGION (BUDDHIST)

Ph. D./D. Phil. (Degrees Awarded)

1	Traces of Buddhism in South India (*C.* 700-1600)	(Smt.) Aparna Bandyopadhyaya	Calcutta	1966
2	A Critical Assessment of *Śūnyatā* with Special Reference to Pāli Texts	Ven. Induruwe Pannatissa Thera	Calcutta	1966
3	Buddha and Buddhist Culture in Bengali	Sudhansu-Vimal Barua	Calcutta	1966
4	An Appraisal of Yogācāra Theory of Knowledge	C.L. Tripathi	Allahabad	1967

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Subjects on which Research is being Conducted
Ph. D./D. Phil.

5	Dharmakīrti Ke Prāmāṇyavāda Kī Carcā	Ram Vriksha Pandey	M.S.S., Darbhanga
6	Śūnyavāda Kā Eka Gambhīra Adhyayana	Shridhar Tripathi	M.S.S., Darbhanga
7	Sautrāntika Realism—A Logico-Metaphysical Study	(Km.) L.B. Verma	Jabalpur
8	Critique of Buddhist Apohavāda with Special Reference to Rātrakiṣṭi Jñāna and Udayana	Gulab Chand Tipkatia	Rajasthan
9	Doctrinal Controversies in Early Buddhism (With Special Reference to *Kathāvattu*)	S.N. Dube	Rajasthan

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XII-B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

Ph.D./D.Phil. (Degrees Awarded)

1	Ethical Doctrine in Jainism	K.C. Sogani	Rajasthan	1961
2	The Nature of Mind	J.P. Shukla	Jabalpur	1962
3	A Comparative Study of the Concept of Liberation in Indian Philosophy	A.K. Lal	Jabalpur	1962
4	Śrī Gokulanāthaji's Contribution to Śuddhādvaita Vedānta	R.H. Gandhi	Baroda	1965
5	Influence of *Āgamas* on Tulasīdāsa	Shiya Ram	Rajasthan	1965
6	An Advaitic Vindication of Madhusūdana Sarasvati's Metaphysics	Brajendra Singh	Allahabad	1966
7	Study of Darma-Śāstra in Mithilā	Jaydeb Gangopadhyay	Calcutta	1966
8	Dvaita Vetānta-Tattva-Samīkṣā	Krishan Kant Chaturvedi	Jabalpur	1966
9	Conception of *Dharma* in Ancient India	Ranjeet Singh	Allahabad	1967
10	The Nature and Status of Reason in Kant and Śaṅkara	R.L. Singh	Allahabad	1967

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11	Origin and Early History of Vaiṣṇavism (Upto Gupta Period)	Krishnanand Chaube	Allababad	1967
12	Mīmāṁsā in the *Bhagavanta-Bhāskara* of Nīlakaṇṭha	S.G. Moghi	Bombay	1967
13	Theory of Self-Validity of Knowledge in Mīmāṁsā Philosophy	Vachaspati Upadhyay	Calcutta	1967
14	The *Bhagavadgītā* and the Principal Upaniṣads	Shukla Roy	Jadavpur	1967

Subjects on which Research is being Conducted
Ph.D./D.Phil.

15	The Evaluation of the Concept of *Dharma* as Described in the Sanskrit Works of Post-Mauryan Time	Brahmanand Shukla	Allahabad
16	A Critical Study of Śrīdhara's *Nyāya-Kandalī*	Manraj Yadav	Allahabad
17	The Theory of Creation in Main Philosophical Schools of India	Rudra Kant Misra	Allahabad
18	Tilaka's Interpretation of the *Bhagavadgītā*—A Critical Study	(Km.) R.G. Gandhi	Baroda
19	System of Śuddhādvaita Vedas and the Attitude of the Twelve Principal Upaniṣads and the *Gītā* towards them	R.R. Sharma	Baroda
20	Advaita Vedānta and Social Concern	(Km.) Deepa Bisweswar Ganguli	Bombay
21	God Brahmā in Sanskrit Literature	S.G. Modhey	Bombay
22	The Time and Philosophy of Raṇadāsa—A Study in Comparative Culture	(Smt.) S.S. Pradhan	Bombay
23	The History of the Vaiṣṇava Movement in Burdwan	Nandita Thakur	Burdwan
24	A Critical Study of Cosmology, Eastern and Western	Umesh Jha	M.S.S., Darbhanga

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25	Religious Consciousness– A Philosophico-Psychological Study	(Smt.) Bibha Rani	Jabalpur
26	The Place of *Karma*, *Jñāna* and *Bhakti* in Indian Philosophy	G.S. Rai	Jabalpur
27	The Thought of Rāhula Sankṛtyāyana and B.R. Ambedkar on Buddhism and Marxism and Its Philosophical Implications	K. Charan	Jabalpur
28	Kundakunda Ke Samaya-Sāra Men Ātmā Kā Svarūpa	N.C. Jain	Jabalpur
29	Dvaitādvaita Vedānta— Siddhānta Evaṁ Prabhāva	P.P. Gupta	Jabalpur
30	Dayānanda Ke Darśana Kā Madhyakālīna Ācāryon Ke Sātha (Śaṅkara Ke Uparānta) Tulanātmaka Tathā Ālocanātmaka Adhyayana	Jai Dev Arya	Kurukshetra
31	Concept of Sarasvatī in Post-Vedic Pcriod	Raghunath Airi	Kurukshetra
32	Philosophical Concepts in *Śatapatha Brāhmaṇa*	Shakuntala Hora	Kurukshetra
33	Bhāratīya Darśana Men Jīvanmukti	(Km.) Sunita Khanna	Kurukshetra
34	Origin and Development of Jaina Sects and Schools	Uttam Kamal Jain	Kurukshetra
35	*Havir Yajñas* : Their Procedure and Philosophy	Abhay Dev Sharma	Rajasthan
36	Hindi Kāvya Men Advaitavāda	Madan Mohan Sharma	Rajasthan
37	Theory of Action in the Light of Advaitavedānta	(Smt.) S. Jhingran	Rajasthan
38	Prācīna Evaṁ Arvācīna Dṛṣṭi Se Pāñca Mahābhūton Kā Tulanātmaka Adhyayana	Ved Prakash Sharma	Rajasthan

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XIII POSITIVE SCIENCES

Ph.D./D.Pil. (Degrees Awarded)

1	Geometry in Ancient and Medieval India	T.A. Saraswati	Ranchi	not mentioned

Subjects on which Research is being Conducted
Ph.D./D.Phil.

2	Metallurgy in Ancient India (From Earliest Times to the Beginning of the Christian Era)	Paritosh Kumar Sikdar	Lucknow
3	Surgery in Ancient India	J.C. Mishra	Rajasthan

XIV SOCIAL AND ECONOMIC INSTITUTIONS

D.Litt. (Degrees Awarded)

1	Ancient Cities of Rajasthan	K.C. Jani	Rajasthan	1963

Ph.D./D.Phil.

2	*Manusmṛti* Men Pratibimbita Samāja	P.C. Dhuria	Jabalpur	1965
3	*Śrīmadbhāgavata*— Eka Sāṁskṛtika Adhyayana	Kishori Sharan Tripathi	Saugar	1965
4	Cultural Trends as Visualised in the *Kathāsaritsāgara*	Om Prakash Harsh	Saugar	1965
5	Economic History of the Deccan	Dipakranjan Das	Calcutta	1966
6	A Cultural Study of the Kalacuri Inscriptions	R.K. Lal	Jabalpur	1966
7	A Critical Study of Cultural Trends as Visualised in the Principal Upaniṣads	(Km.) Sadhana Gupta	Saugar	1966
8	Somadevakṛta *Kathā-sarit sāgara* Kā Sāṁskṛtika Adhyayana	P.N. Tiwari	Jabalpur	
9	Guptakālīna Samāja Kā Adhyayana	R.P. Kuraria	Jabalpur	
10	Dharma Śāstron Men Parivāra Kā Vikāsa	S.P. Tripathi	Jabalpur	

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11	Social Conditions in the *Atharvaveda*	D.D. Bhatti	Kurukshetra
12	Ancient Indian Crafts and Craftsmen	M.K. Pal	Kurukshetra
13	Yāska Ke *Nirukta* Kā Sāṁskṛtika Adhyayana	(Smt.) Pushpa Gandhi	Kurukshetra
14	Mukhya Upaniṣadon Kī Sāmājika Avasthā Tathā Sanskṛti	(Km.) Shakti Saksena	Kurukshetra
15	*Kauṣītaki Brāhmaṇa* Kā Sāṁskṛtika Evaṁ Aitihāsika Adhyayana	S.K. Sud	Kurukshetra
16	Roads and Transport in Ancient India	Hari Krishna Lal	Lucknow
17	Kṣatriya Nobility in Ancient India—A Study Based on Pāli Texts	Husain Naseem	Lucknow
18	Cultural History of Madhyadeśa (600 B.C.—300 A.D.)—Based on Archaeological Evidences	Ravindra Singh Bist	Lucknow
19	Merchant Shipping and Port Facilities in Ancient India	Vibhavari	Lucknow
20	*Viṣṇudharmottara Purāṇa*—Eka Sāṁskṛtika Adhyayana	H.C. Panth	Rajasthan
21	Sanskrit Sāhitya Men Vivāha-Saṁsthā	Rukmani Bhargava	Rajasthan
22	A Picture of Indian Culture as Depicted in the *Rājataraṅgiṇī* of Kalhaṇa	Subhash Chandra Taneja	Rajasthan
23	*Śatapatha Brāhmaṇa—A* Cultural Study	(Smt.) Urmila Devi Sharma	Rajasthan
24	Society as Reflected in *Caraka-Saṁhitā*	Fulabhai Mathurbhai Patel	Sardar Patel University
25	Cultural Institutions of India as Described in the *Mahābhārata*	Hasi Baneriee	Saugar
26	Pūrva Madhyakāla (600-1200 A.D.) Men Uttara Bhārata Men Striyon Kī Sthiti Kā Adhyayana (Mukhyatayā Purātatvīya Pramāṇon Ke Ādhāra Para)	(Km.) Urmila Pandey	Saugar

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XV VEDIC STUDIES

Ph. D./D. Phil. (Degrees Awarded)

1	A Critical Study of Yājñavalkya's Contribution to the Rituals of Some Important Vedic Sacrifices	Asha Ram Tripathi	Allahabad	1965
2	*Ṛgveda* Men Gotattva	B.P. Pancholi	Rajasthan	1965
3	The Concept of *Yajña* in the *Ṛgveda*	Naresh Chandra Pathak	Rajasthan	1965
4	A Critical Study of Philosophical Elements in *Atharvaveda*	Babu Ram Pandey	Allahabad	1966
5	Cultural Data in *Atharvaveda*	Raj Chatra Mishra	Allahabad	1966
6	The Decorative Simile in the *Ṛgveda*—An Investigation into the Nature of the Vedic Simile	(Km.) K.N. Velankar	Bombay	1966
7	Vaidika Sāhitya Men Rājanītika Vicāra	N.N. Sharma	Jabalpur	1967

Subjects on which Research is being Conducted
Ph. D./D. Phil.

8	A Critical Study of Vicissitudes in the Mythological Life of Indra in Vedic and Sanskrit Literature	(Km.) Manju Saksena	Allahabad
9	*Ṛgveda* Brāhmaṇon Ke Ādhāra Para Vaidika Sanskrit Kā Eka Adhyayana	Saubhagyavati Singh	Allahabad
10	India in the *Ṛgveda* (A Comprehensive Study)	(Km.) Rajalakshmi Ramachandran Iyer	Bombay
11	*Ṛgveda* Men Jīvana Kā Samālocanātmaka Adhyayana	S.P. Tiwari	Jabalpur
12	Vaidika Sauradevatā	(Smt.) Jaya Goswami	Rajasthan
13	Symbolism of Aśva in Vedic literature with Special Reference to *Ṛgveda*	(Smt.) Sharda Ganda	Rajasthan

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RESEARCH INSTITUTIONS
IN INDIA AND ABROAD

AHMEDABAD
Gujarat Vidyapith

It has so far published about 300 volumes and monographs of which the following deserve special mention—(i) *Prākrit Vyākaraṇa*, (ii) *Kāvya Prakāśa*, (iii) *Prācīna Sāhitya*, (iv) *Purātattva* Vols. I to V, (v) *Āryona Tahevarono Itihāsa*, (vi) *Publications of the Purātattva Granthāvalī*, (vii) *Vedic Pāṭhāvalī*, (viii) *Sammati Tarka Prakaraṇa* I to V, (ix) *Bagavatī Sūtra* I to IV, (x) *Sutta Nipāta*, (xi) *Sthāṇaṅga Samavayaṅga.*

BARODA
M.S. University

(1) Department of Sanskrit

It is preparing the Critical Edition of *Sāhityavidyādharī* by Vidyādhara, the earliest commentary on Śrī Harṣa's *Naiṣadha-caritaṁ.* The collation of 15 manuscripts is over and the critical apparatus for *Sargas* I to V is in progress.

It is also publishing the Critical Edition of Vālmīki's *Rāmāyaṇa.*

(2) Department of Archæology

Excavation at Shamalji by Prof. R.N. Mehta has been published by the University.

(3) Oriental Institute

The main work of the Institute is research and publication of important works. So far it has brought out 153 publications in the Gaekwad Oriental series and 587 other books. Of these the following are the recent publications—

(1) *Pāda-index of Vālmīki-Rāmāyaṇa*, Vol. II by Late Prof. G.H. Bhatt
(2) *Samarāṅgaṇasūtradhara* by Dr. V.S. Agrawal (Revised edition)
(3) *Gaṇakārikā* of Ācārya Bhasarvajna
(4) *Bhavisayattakahā*
(5) *Apabhraṁśakāvyatrayī*
(6) *Jayākhyasaṁhitā*

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The Institute has recently started a new Gujarati Quarterly *Svādhāya*

BURDWAN

University of Burdwan

(1) The Department of History has taken up a History of Burdwan project which is contemplated as an authoritative and authentic history of Burdwan in all its aspects.

(2) The Department of Sanskrit has brought out the following publications in the Sanskrit Prasāra Grantha-mālā Series—

(i) *Upaniṣat Prasaṅga* Pt. I by Śrīmat Anirvan

(ii) *Kṛṣṇa Kathākahānī* (Translation from the *Bhāgavata* and *Mahābhārata* by Śrī Dilip Kumar Roy

The Department has also collected about 900 manuscripts including those of Late MM Kailash Chandra Siromani of Dhatrigram and MM Vireswar Tarkatirtha of Vijaya Chatuspatti, Burdwan

CALCUTTA

The Centre of Advanced Studies in Philosophy, Visva-Bharati has published *Gaṅgeśa's Theory of Truth* by Prof. J.N. Mohanty

CEYLON

The following researchers have completed their theses noted against their names :

1	Abeyasinghe, A.	(i) Buddhist Patimāgharas in Ancient Ceylon (M.A., University of Ceylon, 1960)
		(ii) Sinhalese Paleograply (Ph.D., University of London, 1965)
2	Adikaram, E.W.	State of Buddhism in Ceylon as revealed by the Pāli commentaries of the 5th century A.D. (Ph.D., University of London, 1964)
3	Arampatta, D.	Teaching of Buddhism in Schools (M.A., University of Ceylon, 1957)

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4 Caneshalingam, R. — Karpu in Tamil literature upto 10th century (Master of Letters, Annamalai University, 1954)

5 Croos, Victor — An Evaluation of the Hindu Theory of Metampsychosis (Ph.D., Gregorian University, Rome, 1963)

6 David, H.S. — A Critical Study of the *Tholkappiyam*, the most ancient Tamil grammar extant (Ph.D., University of London, 1952)

7 De Silva, R.H. — Evolution of the Technique of Siṅhala Wall Painting : A Study employing Museum Lab-techniques (Ph.D., Oxford University, 1962)

8 De Soysa, L.L. — The Development of the concept of *Yama* and its connection with concepts of *Kāla* and *Dharma* with special reference to *Atharvaveda* (Ph.D., University of Ceylon, 1949)

9 Devaraja, L.S. — History of Buddhism in Ceylon during the Nayakkaras (1739-1815) (M.A., University of Ceylon, 1966)

10 Dhirasekara. J.D. — Buddhist monastic discipline (Ph.D., University of Ceylon, 1964)

11 Fernando, A. — Renunciation of the material goods by the Buddhist Monk (D.Theo., Gregorian University, Rome, 1961)

12 Godage, C. — The Place of Indra in Early Buddhism (M.A., University of Ceylon, 1945)

13 Gunatilaka, H.A.I.

(i) The Art and Architecture of Ceylon : A Bibliographical Guide to Literature in Western Languages (Dip. Lib., University of London, 1958)

(ii) A Bibliography of Ceylon : Its Land and People, History and Culture : A Systematic Guide to Literature in Western Languages—From the earliest

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		times to the present day (F.L.A., London Library Association, 1966)
14	Gunawardhana, R.A.L.H.,	The History of the Buddhist Saṅgha in Ceylon from the reign of Sena I to the invasion of Magha (833-1215 A.D.) (Ph.D., University of London, 1965)
15	Guruge, A.W.P.	Social Condition of Ancient India as reflected in the *Rāmāyaṇa* (Ph.D., University of Ceylon, 1953)
16	Handurukanda, R.	An Edition of the *Maṇicūḍāvadana* and Comparative Study of the Legend (Ph.D., Cambridge University, 1962)
17	Hewage, L.G.	A Theory of Education based on Buddhist Philosophy (M.A., University of Ceylon, 1958)
18	Indrapala, K.	Dravidian Settlements in Ceylon and the Beginnings of the Kingdom of Jaffna (Ph.D., University of London, 1966)
19	Jayasuriya, M.H.F.	Etudes Linguistiques sur les Brāhmaṇa (Ph.D., University of Sorbonne, 1951)
20	Jayawardhana, W.A.	Some Aspects of the History of Ceylon from *C.* 304 A.D. to 560 A.D. (M.A., University of Ceylon, 1949)
21	Jayawickrama, N.A.	A Critical Analysis of the Pāli *Sutta Nipāta* illustrating its gradual growth (Ph.D., University of London, 1947)
22	Kalupahana, D. J.	The Philosophy of Relations in Buddhism (M.A., University of Ceylon, 1961)
23	Karunadasa, Y.	Analysis of Matter in Theravāda Buddhism with special reference to *Abhidhamma* (Ph.D., University of London, 1964)
24	Karunaratne, W. S.	(i) A Critical Edition of unpublished Brāhmī Inscriptions of Ceylon (Ph.D., Cambridge University, 1960)

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		(ii) Development of the Theory of Causality in the Theravāda *Abhidhamma* (Ph.D., University of London, 1956)
25	Karunasena, L.D.A.	Buddhist Sculpture (M.A., Vidyodaya University, Ceylon, 1962)
26	Kulasuriya, A.S.	Les dastes dans les Brāhmaṇes (Ph.D., University of Sorbonne, 1951)
27	Liyanagamage, A.	The Decline of Polonnaruwa and the Rise of Dambadeniya (1180-1270 A.D.) (Ph.D., University of London, 1963)
28	Ludowyk-Gyomri, E. (Mrs.)	The Role of Miracle in the Early Pāli Literature with special reference to the Problem of Faith (Ph.D., University of Ceylon, 1944)
29	Mendis, G.C.	A Historical Criticism of the *Mahāvaṁsa* (Ph.D , University of London, 1930)

ITALY

The following are the notable centres of Indology with the names of some of their Indologists and their disciplines :—

1. University of Rome

   (i) Prof. L. Petech—History of East Asia
   (ii) Prof. Mario Bussagli—History of Art of India and Central Asia
   (iii) Prof. Raniero Gnoli—Indology
   (iv) Prof. Corrado Pensa—Religion and Philosophy of India and the Far East
   (v) Prof. Antonio Gargano—Modern Aryan Languages and Literature of India
   (vi) Prof. Paolo Daffina—History of East Asia
   (vii) Prof. P.L. Mishra—Hindi Language

2. University of Turin

   (i) Prof. Oscar Botto—Indology

3. University of Milan

   (i) Prof. Vittore Pisani—Sanskrit

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4. Catholic University of Milan

   (i) Prof. Mrs. Giuseppina Scalabrino Borsani—Sanskrit

5. University of Bologna

   (i) Prof. Luigi Heilmann—Indology
   (ii) Prof. Giorgio R. Franci—Indology

6. Instituto Universitario Orientale di Napoli

   (i) Prof. Pio Filipaani Ronconi—Religions and Philosophy of the Middle and Far East
   (ii) Prof. Raniero Gnoli—History of Art of India

7. Italian Institute for the Middle and Far East

   (i) Prof. Giuseppe Tucci—Indology
   (ii) Prof. L. Petech—Indology
   (iii) Prof. Mrs. Annamasia De Angelis—Hindi
   (iv) Prof. P.L. Mishra—Hindi

8. Italian Institute for the Middle and Far East (Milan Section)

   (i) Prof. Mario Scalise

9. University of Venice

   (i) Prof. P.L. Mishra—Hindi Language and Literatures.

10. University of Palermo

   (i) Prof. Carlo Della Casa—Indology

LUCKNOW
Lucknow University

It has brought out Dr. J.N. Banerji's *Religion in Art and Archaeology* in Dr. Radha Kumud Mukherji Endowment Lecture Series

NAGPUR
Vidarbha Samshodhan Mandal

It has published the following books—

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(i) *Vidarbha Saṁśodhan Mandal Annual*, 1967

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(ii) *Studies in Indology*, Vol. I by Dr. V. V. Mirashi, Second Edition

POONA

(1) Poona University

Centre of Advanced Studies in Sanskrit

It has brought out the following :

(i) *The Sphoṭanirṇaya* (Chapter XIV of the *Vaiyākaraṇabhūṣaṇasāra of* Kauṇḍabhaṭṭa) by Dr. S.D. Joshi
(ii) *The Anubandhas of Pāṇini* by Prof. Dr. G.V. Devasthali
(iii) *Some Aspects of Hinduism* by Prof. Dr. R.N. Dandekar

(2) Deccan College Post-Graduate and Research Institute

The Deccan College, the oldest College in Poona, has just completed 147 years. For nearly 70 years (1864-1932), it played a prominent part in the educational life of Western India and Deccan. The Institute had initially two main departments, *viz.*, the Department of History and the Department of Linguistics, each having four sub-departments as follows :—

Department of History :

(i) Prehistory and Proto-History,
(ii) Mediaeval History,
(iii) Maratha History and
(iv) Sociology

Department of Linguistics :

(i) Sanskrit (specially Vedic),
(ii) Indo-European Linguistics,
(iii) Dravidian Linguistics and
(iv) Semitic Linguistics and Literature

Presently the Departments of Ancient Indian Culture and Archaeology of the University of Poona are also housed in the Institute. The Institute has done pioneering work in the field of Archaeology and Ancient Indian Culture. So far, Andhra, Gujarat, Maharashtra, Madras, Mysore, Punjab, Orissa and Rajasthan have been partially explored by the staff and the students of the Department. Small and large scale excavations have also been conducted at Ahar, Chandoli Dwarka, Langhnaj, Kolhapur, Mahadev-Piparia, Maheshwar-Navda Toli, Nevasa, Palovoy, Sangankal, Songaon and Tekkalkota.

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Museum

The antiquities recovered from the excavations and explorations have been housed in the Department's Museum. Representative collections of pre-historic, proto-historic and early historic antiquities have been arranged in two halls, while the central hall contains a large-scale model of the excavated culture-sequence at Nevasa. In the central hall on ground floor maps showing ancient administrative units of Maharashtra, Gujarat and Karnatak have been displayed.

Research Students

So far more than 50 students of the Department have been awarded the Doctorate degree and a number of scholars are at present working on different aspects of Archaeology and Ancient Indian Culture.

SAUGAR
Saugar University

Excavation at Tripuri

The resumed archaeological excavations at Tripuri about ten miles from Jabalpur conducted this winter by the Department of Ancient Indian History, Culture and Archaeology, University of Saugar, have confirmed the occupation of the site from about 400 B.C. to the early medieval times. More than two thousand antiquities of various materials have been unearthed. Among these mention may be made of the circular copper coins of Tripurī *Janapada* of about 200 B.C. On these coins the word 'Tripurī' in Brāhmī is written. Copper punch-marked coins of smaller variety, circular cast coins, inscribed lead coins of the Sātavāhana rulers, silver-plated circular coins of the Indo-Sassanians and a silver Kalacuri coin of Gāṅgeyadeva with the figure of Lakṣmī have also been discovered. The discovery of two inscribed circular sealings of baked clay is also important. One of these belongs to the Sātavāhana period. The other sealing mentions the name of Candrabodhi, a ruler of the Bodhi dynasty, which ruled over the Tripuri region during 2nd-3rd centuries A.D.

A stone figurine representing Rāma and Sītā assignable to 3rd century A.D. has also been discovered. A soap-stone ring with the figure of 'mother-goddess' and Garuḍa with two serpents is a unique acquisition.

The structures exposed during this year include ring-wells, burnt brick structures and floors belonging to the period between 2nd century B.C. and 3rd century A.D.

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SPAIN

University of Madrid

It has recently created a chair of Oriental Art under the charge of Dr. Juan Roger Rivière. This provides facilities for studies in Indian art also.

The following candidates are engaged in researches on subjects noted against their names under the supervision of Dr. Juan Roger Rivière :—

1. Margarita Fernandez-Ahuja De State—working on 'The Iconography of the Buddha: its apparition in India and further evolution' for the doctoral degree (*Doctorado*).

2. Ma Del Carmen Cruchaga—working on 'Cultural contacts between India and the Hellenistic World' for the degree of the Master of Arts (*Licenciatura*).

3. Encarnacion Garcia Amo—working on 'The Philosophical thought of Radhakrishnan' for the degree of the Master of Arts (*Licenciatura*).

U.S.A.

Yale University

It has awarded the Ph.D. degree to the following researchers on subjects noted against their names :—

1	William John Gedney	Indic Loan Words in Spoken Thai
2	Yoshito Hakeda	Characteristics of the Language of the Epics of Aśvaghoṣa especially as compared with that of the Epic of Kālidāsa
3	Stanley Insler	Verbal Paradigms in Patañjali
4	Malcolm Willis	The Role of Truth in the Magic of rhe *Atharvaveda*
5	George Cardona	The Indo-European thematic Aorists
6	Kun Chang	The *Kathinavastu*
7	Warren Crawford Cowgill	The Indo-European Long-Vowel Preterits

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8	Betty Jean Shefts	Pāṇini 3.1.68-85 : A Study in the Procedure of the Indian Grammarians
9	Alan Mark Stevens	Madurese Phonology and Morphology
10	Andrew Henry Yarrow	Aberrant Forms in the *Mahābhārata*
11	Austin Bowman Creel	Reformulating *Dharma* in Contemporary Hindu Ethics
12	George Washington Davis	Conversion in Hindu India
13	Paul David Devanand	The Doctrine of *Māyā*
14	James Reid Graham	The Ārya Samāj as a Reformation in Hinduism with Special Reference to Caste

W. GERMANY

1. Seminar fuer Indologie of the University of Mainz

(i) Monograph concerning Indology published in 1967 :
Georg Buddruss : *Die Sprache von Sau in Ostafghanistan* (*The language of Sau in Eastern Afghanistan*). J. Kitzinger, Muenchen. 1967 (Muenchner Studien zur Sprachwissenschaft, Beiheft M.)

(ii) Doctoral Degree awarded in Indology (1966) for the following work which was published in 1968 :

Oskar von Hinüber : Studien zur Kasussyntax des Pāli, besonders des *Vinaya-Piṭaka*. (*Studies in the syntax of cases in Pāli with special reference to the Vinaya-Piṭaka*). Muenchen, 1968 (Muenchner Studien zur Sprachwissenschaft, Beiheft 2).

2. Indologisches Seminar of the University of Goettingen

Recent publications by members of Indologisches Seminar :

(i) Ernst Waldschmidt (in co-operation with W. Clawiter and L. Holzmann) : *Sanskrithandschriften aus den Turfanfunden*, Part I, Wiesbaden. 1965 (*Catalogue of Sanskrit Manuscripts in the Turfan Collection*).

(ii) Earnst Waldschmidt : *Faksimile Wiedergaben von Sanskrit-Handschriften aus den Berliner Turfanfunden*. The Hague, 1963. (*Facsimile reproductions from Berlin Turfan Collections*).

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(iii) Ernst and R.L. Waldschmidt : *Miniatures of Musical Inspiration in the Collection of the Berlin Museum of Indian Art*, Part I, Wiesbaden, 1967.

(iv) Ernst Waldschmidt : *Drei Fragmente buddhistischer Sūtras aus den Turfanhandschriften.* Goettingen, 1968 (*Three Fragments of Buddhist Sūtra Manuscripts*).

(v) Ernst und R.L. Waldschmidt : *Nepal, Kunst aus dem Koenigreich im Himalaja.* Recklinghausen. 1967 (*Art in the Kingdom of Nepal*).

(vi) Ernst Waldschmidt : *Von Ceylon bis Turfan.* Goettingen. 1967 (Collected articles by E. Waldschmidt).

(vii) Heinz Bechert : *Buddhismus, Staat und Gesellschaft in den Laendern des Theravāda-Buddhismus*, Parts 1-2.

Frankfurt and Wiesbaden. 1966-1967. (*On Contemporary Buddhism in South and South-East Asia*).

(viii) Biswadeb Mukherjee : *Die Überlieferung von Devadatta, dem Widersacher des Buddha, in den kanonischen Schriften.* Muenchen, 1966 (*The Tradition about Devadatta, the antagonist of the Buddha in canonical literature*).

(ix) Georg von Simson : *Zur Diktion einiger Lehrtexte des buddhistischen Sanskritkanons.* Muenchen. 1965 (*On the Diction of Some Doctrinal Texts of the Buddhist Sanskrit Canon*).

3. The following are the research projects under study :

(i) Catalogue of the Turfan Collection of Sanskrit manuscripts by E. Waldschmidt, W. Clawiter, L. Sander.

(ii) Catalogue of the Siṅhalese manuscripts by H. Bechert, M. Bidoli.

(iii) Edition of *Bhikṣuṇī-Vinaya* of Mahāsāṅghika-Lokottaravādin By G. Roth.

(iv) Buddhism in East Bengal by H. Bechert and G. Roth.

(v) Contemporary Buddhism by H. Bechert.

(vi) Work on Śikṣā texts from Nepal by G. Roth.

(vii) Structural Analysis of the *Mahābhārata* by G. von Simson.

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REVIEWS

INDIAN THOUGHT : A CRITICAL SURVEY By K. Damodaran. Asia Publishing House, Bombay. 1967. Pp. viii+520. Rs. 30.

This is a comprehensive survey, in 44 chapters, of Indian thought from pre-historic times up to the modern age with a peep into the future also. Its salient features are : (1) an objectively truthful assessment of India's philosophical heritage with a proper appreciation of the important contributions made by materialist philosophy to the development of Indian thought, (2) a historical study of the various schools of thought in their social and economic contexts, and (3) the correlation and interconnection of philosophy and the material conditions of life. Needless to say, this approach is necessary to dispel the misconception that Indian thought is other-worldly, metaphysical and escapist enshrining the values of withdrawal, resignation and retreat from the world born of idealist viewpoints and supramundane considerations. The majority of interpreters of Indian thought, particularly in the West, and following them, many in the East also, believe that it has a penchant for meditation, religious devotion and supersensuous pursuits. Even the *Encyclopaedia of Philosophy*, published in 1967, stated that the Indian systems 'tend to have a soteriological or theological focus and are supposed to lead to a vision of the world involving religious or mystical experience. This dominance of religion over philosophy throughout most of Indian classical and medieval thought is formally recognized in the orthodox theory that the ultimate aim of philosophy is *mokṣa* or release (Vol. IV, p. 155). These views make one feel that the Indians were a race of dreamers, visionaries and mystics endeavouring to withdraw themselves from the world into a realm of vacuity, incomprehensibility and nothingness. That this outlook is fallacious, fantastic and unreal is transparent even to a cursory student of Indian thought who attempts to approach it in an objective way. The author of the book, under review, has undertaken the commendable task of unravelling the positivist and affirmationist aspect of Indian thought by showing that almost all of its important systems accept the fundamental reality of the world we live in and try to explain it in a coherent and systematic way.

One of the main theses of the author is that the history of Indian thought is that of struggle between idealism and materialism. But the fact is that the dichotomy of idealism and materialism or realism was never recognized by Indian thought. As the author rightly says, 'the Vedas reveal a subtle combination of native materialism and idealism' (p. 33) and that, according to them, 'the world is real and it originated from reality'

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(p. 36). They conceive of the scheme of being as an ordered whole or a harmonic unity having the element of creativity by virtue of which it manifests itself as the triplicity of mind, life and matter and then through their varied combinations assumes the multifarious forms of the universe. The Upaniṣads call this totality and collectivity of cosmic existence *Brahman* and *Ātman* and hold that it expands itself into the variegated world just as the spider weaves out of itself the web. As the *Muṇḍaka* (II, 2, 12) says '*Brahman* indeed is this universe', adding that 'from it food is produced, from food life, thence mind, thence the worlds and so on' (1, 1, 8). But it is so comprehensive that it cannot be identified with specific objects, and, being of the nature of a pervasive principle, can be said to be unseizable, indestructible and unbound (*Bṛhadāraṇyaka*, iv, 5, 15). When it is said that it is neither this nor that, the idea simply is to stress its broad sweep or all-embracing character. It is wrong to read in it any idealistic trend.

Later on, different philosophical systems tackled the problem of being in a variety of ways. For example, Sāṅkhya postulated the material nature (*prakṛti*) and conscious principle (*puruṣa*) as co-existent and participating in a universal catalysis through which cosmic evolution proceeds. This means that, like a catalyst, *puruṣa* causes a disturbance in the equilibrium of nature and sets it rolling on the road to evolution. Though the analogy is not accurate, it is like the *élan vital* 'engrafting on to the necessity of physical forces the largest possible amount of indetermination' in the thought of Bergson.

Another view of being is the Vaiśeṣika according to which an object is an equilibrium of substance, property, motion, generality, particularity and power of inherence. As soon as a new property is added to or subtracted from it, the whole equilibrium is altered with the result that a new object comes into being in place of the old. Thus, nature is a kaleidoscope in which the kinetic movement of things produces a series of equilibriums representing a succession of objects.

A third view is that the fundamental unity is an integration of being (*sat*), consciousness (*cit*) and bliss (*ānanda*). Its creativity (*māyā*) makes it appear in myriads and multitudes of forms of nature. In consequence Bādarāyaṇa says that '*Brahman* is also *prakṛti*' (*Brahmasūtra* I,4,23). Śaṅkara takes *Brahman* as absolute and the world as its appearance through its power of *māyā*, but he strongly refutes the view that the world is the creation of fancy like castle in the air. It may be that from the absolutist point of view, *Brahman* alone is true, but from the practical point of view, the world is also true. In fact, *Brahman* and the world are concomitant in all the ages (*yathā ca kāraṇam Brahma triṣu kāleṣu sattvam vyabhicarati*) (Comment on *Brahmasūtra* II, 1, 16). Hence, Śaṅkara joins issue with the pure idealists (*Vijñānavādins*) saying that 'it is wrong that the

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external world does not exist; for we are aware that corresponding to our ideas, our perceptions point to us external things like pillars and wells'. He adds that 'the Buddhas themselves tacitly acknowledge this fact when they say that the internal object of cognition appears like something external'. He asks "How can there be something 'like external', if there is nothing external? Is it possible that Viṣṇumitra should ever appear like the son of a barren mother ? Again, if there are no external objects, how can the ideas have the form of objects ?" Concluding he says that the truth is 'that objects are apprehended as external and distinct from ideas and, therefore, the invariable concomitance of the idea and the object should be construed as the expression of the causal connection between them and not as that of identity' (Comment on *Brahmasūtra*, II, 2). This rejection of idealism shows that Śaṅkara stood for an approach different from it which meant an integration of reality in *Brahman*. It is incorrect to say that his views 'were a far cry from the optimistic world outlook and the earthiness of the early Upaniṣads' (p.248) or that for him 'matter simply did not exist' (p.249). The fact is that for him matter and spirit represented an integration of being for which he used the term *Brahman*.

Among other prominent Indian thinkers, Gautama Buddha deserves to be mentioned as a spearhead of a great revolution in thought. In one stroke, somewhat like Rudolf Carnap and Otto Neurath, he demolished the edifice of metaphysics. He treated questions like the permanence or otherwise of the world, difference or identity of body and life, the state of the liberated after death, *etc.*, as *avyākṛta* (*Poṭṭhapādasutta*, *Dīghanikāya*, I, 9). In his view, the only reality worth considering was the world with all its misery for the eradication of which the control of pugnacious acquisitiveness (*tanhā*), a morbid form of desire, through right thought, speech and action determined by the pragmatic consideration of good and bad effects, was essential.

From some of the sayings of the Buddha, a philosophy was spun out by his followers. It viewed things as the combinations of various aggregates consisting of *nāma-rūpa* (mind-matter), *vedanā* (feeling), *saṁjñā* (perception), *saṁskāra* (comprehension) and *vijñāna* (consciousness) implying their co-existence and interdependence. According to it, sight consciousness results from the contact of the sight faculty with the sight object (*cakkhuṁ ca paṭicca rūpe ca uppajjati cakkhu viññāṇam*). Dialectical materialism is also dialectical spiritualism. Thus, it is wrong to say that 'Buddhism considered spirit higher than matter which showed the Buddha's world outlook was idealist' (p. 113) or that 'in essence, the Middle Path led to idealism' (p. 115).

Much controversy centres round Nāgārjuna's concept of *śūnya*. Some call it nihilism or negativism, others agnosticism or scepticism. But he makes himself clear by his remark that 'since no object exists

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which is not causally conditioned or has not appeared on the disappearance of another, nothing *aśūnya* exists' (*apratītya samutpanno hi dharmaḥ kaścinna vidyate yasmāttasmād aśūnyo hi dharmaḥ kaścinna vidyate*). *Śūnya* means the relatedness or causality of things. Its basis is the general Buddhist view that the world consists not of things but of processes or what we call things are in fact processes the main tendency of which is *kṣaṇasaṁtati*. It is incorrect to think, as the present writer has done, that this view inevitably lends support to idealism.

These sample probings show that in Indian thought there is, by and large, an integration of material and spiritual or a synthesis of real and ideal with the result that the problem of their dichotomy or opposition does not at all arise. It is significant that in Sanskrit we have no word for *realism* simply because 'in ancient Indian thought the existence of the external world was taken for granted by all the systems..... If they are all realists, the need for a special term to differentiate them does not arise' (D.N. Shastri, *Critique of Indian Realism*, p. 47).

The Achilles' heel of the author is his inability to follow certain social concepts as a result of a dogmatic Marxian approach. Broadly, he divides Indian history into the ages of slavery, feudalism and capitalism and correlates the phases of the growth of Indian thought with them. His view is that the *varṇa* system signified slavery (p. 58). Time and again, he uses the expression '*varṇa* system of slavery' and makes the astounding statement that 'under the Mauryas sale of persons into slavery or mortgaging them for a certain period became very common' (p. 65) in utter oblivion of the observation of Megasthenes, who saw the Maurya social system at work with his own eyes, that 'the Indians do not even use aliens as slaves and much less a countryman of their own'. (J.W. McCrindle, *Ancient India as described by Megasthenes and Arrian*, p. 68). Leaving aside the case of the Mauryas, which is exceptional to some extent, we observe that the *varṇa* system has nothing to do with slavery, the position of the various classes under it being contractual and vocational rather than proprietory or negotiable. Even the Śūdra is a free man with an independent status under it. (*Pūrvamīmānsā*, VI, 7). As a matter of fact, the *varṇāśrama* system embodies a unique sociology which classifies men on a functional-cum-organic basis instead of a tribal-cum-territorial pattern. According to it, men are not to be viewed as Jats or Gujars or Ahirs nor as Panjabis or Bengalis or Madrasis nor even as Vaiṣṇavas or Muslims or Christians, but as priests or soldiers or traders or peasants or servants. That is to say, all priests or soldiers or traders or peasants or servants of the whole world constitute one category irrespective of regional, racial, religious, linguistic and cultural divisions, and, in determining it, the talent, aptitude, training, pursuit and also heredity of a person play the decisive role (*Gītā*, IV, 13; *Ibid*, 177, 26-33). According to his quality or action, a person follows a particular profession and it

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decides his class or category in the social scheme. This conceptual plan, not always observed in practice, guarantees the freedom of profession to man as the basis for his status in society. Hence, nothing can be farther from the truth than to equate it with slavery. That slavery existed in society in some periods goes without doubt and, it is improper to correlate it with the *varṇāśrama* system.

Likewise, the author uses the word feudal in a diffuse sense and, like a number of Marxian writers, harps on it, without understanding its import. It involves a procedure of 'commending whereby a freeholder turns over his holding to the lord, to seek his protection, and receives it back from him as a fief (*fevum* or *lehn*) [Marc Bloch 'Feudalism', *Encyclopaedia of Social Sciences*, Vol. VI, p. 205]. Its essence is the conversion of a holding into a fief and the acceptance of limitations on its ownership by virtue of a contract or convention involving the giving of protection by the lord and the exhibition of personal loyalty by the vassal. In India peasant proprietorship has been prevalent throughout the medieval period and the *sāmanta* or the *Jagirdar* was only a grantee of revenue which was due to the state as tax rather than rent. Hence, it is idle to speak of feudalism in India and wrong to identify it with landlordism prevailing here in some periods. What is most baffling is to identify it with Hinduism, particularly, the thought of Śaṅkara, and to say that 'Hinduism expressed the needs of feudalism just as ancient Brāhmaṇism expressed the needs of rising slavery' (p. 205). What is the difference between Brāhmaṇism and Hinduism and how they are related to slavery and feudalism passes the comprehension of a student whose mind is clear of the cobwebs of catch phrases invented by dogmatic or doctrinnaire theorists of the Marxian brand.

The fallacy of the author's reasoning is manifest from the fact that he correlates the Advaita Vedānta of Śaṅkara with the rigid feudal economy (p. 258), the same doctrine under the name *wahdat-al-wujūd*, propounded by Ibn-al-Arabi, with a movement against the conservatives and reactionaries who wanted to maintain their social order intact (p. 307) and the same philosophy in the mouth of Raja Ram Mohun Roy as the symbol of India's unity and the vehicle of the bourgeois revolution (p. 347).

Thus, to sum up, we observe that, though the present survey is a simple and readable account of Indian thought in a historical perspective, and the effort of its author to emphasize the positivist aspects of it is commendable, his attempt at correlating it with an imaginary periodisation of Indian social history wears thinner.

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THE MIND AND SPIRIT OF INDIA By N. K. Devaraja. Motilal Banarsidass, Delhi. 1967. Pp. XV+403. Rs. 20.

This is another significant attempt at dispelling the notion that the Indian cultural orientation is towards religion and other-worldliness and establishing that 'Hinduism offers much larger scope for full-blooded earthly life than the religion of Christ' (p. 3). Besides an Introduction, it is divided into eight chapters dealing with (1) aesthetic consciousness and the principle of enjoyment, (2) pursuit of wealth, power and glory, (3) the sense of disillusionment, (4) moral consciousness and the principles of social harmony, (5) virtuous life and saintliness, (6) religious consciousness and philosophies of liberation, (7) philosophical reflections and (8) wit and wisdom, followed by an epilogue entitled looking ahead: India and the West. Then come textual references, bibliography and index of names as well as that of subjects. The present reviewer has expressed his views on some of these subjects in his review of K. Damodaran's *Indian Thought* appearing in this journal and considers it redundant to repeat them here. He fully endorses the author's view that the Indian outlook is positivist and realist accepting life and the world with all its objects and phenomena as true. The author rightly says that India is the only country which can boast of atheistic religions as well as religions without revelation (p. 15) making religious belief dependent on philosophic reflection and rational scrutiny.

In Chapter I the author discusses the treatment of beauty in Indian literature and thought and quotes extensively from extant works to show that it dominated the creative weltanschauung. It may be added here that beauty is defined as the arrangement, composition and ordering of parts, but it is clarified that it does not reside in those parts but is a function of their ordering and blending in a harmonious pattern (Abhinavagupta on *Dhvanyāloka* I, 3, *lāvaṇyam hi nāmāvayavasaṁsthānābhi vyaṅgam avayavātiriktam dharmāntarameva*). Its creation means the placing of things in a harmonious relationship. Thus, the whole scheme of being is a piece of art involving the play of the *ānanda* (bliss), *līlā* (sportliness) and *kāma* (creative impulse) which are an essential constituent of its integral substratum. The recapturing of this beauty of being through the reconstruction of its harmony and the re-enactment of its order in the conditions of human existence, both internal and external, is the creation of art. As I have said elsewhere, 'it is a dialogue between man and the universe through the medium of harmony' ('Positivist Aspect of Indian Thought and Culture', *Kurukshetra University Research Journal* Vol. I, Part II, p. 245). Hence, we find in Indian art and literature a vast effort to bring man and nature into a harmonious relationship through the machinery of symbols. In it everything is plastic, concrete, tangible and perceptible, but side by side universal, comprehensive, syntheticising and all-embracing. This unity of idol and

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ideal, resulting in concrete universality, makes the Indian view above the romantic and the classic on the one hand, and invests it with a historic quality, on the other. All motifs of art ond characters of literature are its embodiments and examplifications.

In Chapter 2 the author has shown that the pursuit of wealth, power and glory was the main concern of the Indians. This attitude is best illustrated in Arjuna's retort to Yudhiṣṭhira's suggestion to abandon the kingdom that 'poverty in this world is a sin' and that 'a wealthy person alone is a man in the true sense'. But the acquisition of wealth has to be in accordance with *dharma* which connotes duty 'with reference to the need of the harmonious functioning of society' (p. 96).

In Chapter 3 the author proves that the sense of the perishable nature of things is not mixed up with any morbid degree of pessimism (p. 137) and in Chapter 4 he argues that in the concept of *dharma* there is no dichotomy of individual and the community both being guided by the same norms.

In Chapter 6 the author tackles the problem of liberation or *mokṣa*. This concept signified the emancipation from ignorance which is the source of all bondage. Philosophy, by unravelling the true nature of things, dispels ignorance and thus leads to salvation or liberation. The basic idea is that knowledge is freedom.

However, the statement that 'the Indian thinkers elected to apply their theorizing minds with earnestness and intensity only to a single field of experience, *i.e.*, that relating to the pursuit of the religious goal' (p. 217) has to be taken with a grain of salt in view of the contributions of the Indians to many branches of knowledge like architecture, astronomy, mathematics, medicine, technology, *etc.* In India the tendency was to develop a theory of every art and craft, good or bad, including that of burglary and thieving as we learn from the *Mṛcchakaṭika*. Yet the idea was that all branches of knowledge have to be co-ordinated and synthesised to serve the basic goal of human uplift through the promotion of knowledge and harmony. The fact that religion was wedged into knowledge is one of the significant achievements of Indian thought.

In Chapter 7 the author deals briefly with philosophical reflections and gives neat translations of some basic texts. He has shown that, by and large, Indian system of thought accepts the reality of the world and life in it. Though there is a dynamic diversity in the various approaches underlying Indian thought, they are alive to the existence of reality in its own right as an integration of the multitudinous strands.

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In Chapter 8 the author culls passages bespeaking wit and humour and indicating the gaiety and colour of the thinking of the people. The epilogue is a running survey of the re-discovery of the fundamental values of Indian thought under the impact of the West.

As a whole, the book is eminently readable and authoritative concentrating on the fundamental concepts of Indian thought and dispelling many misconceptions regarding them.

Buddha Prakash

BHĀRATĪYA DHARMA EVAṀ SANSKṚTI By Dr. Buddha Prakash. Meenakshi Prakashan, Meerut. Third Edition. 1968. Pp. 266. Rs. 6.

The study of Indian culture is now prescribed in the under-graduate and post-graduate courses of several universities of the country. Some publications in English, Hindi and other Indian languages are available. They deal either with ancient Indian culture only or give a brief survey of the cultural life in different periods of the entire Indian history.

The present work written in Hindi by Prof. Buddha Prakash critically deals with various facets of Indian religion and philosophy. The large panorama of Indian history has been taken into account and the study has been presented in a chronological order, beginning from the prehistoric times to the present day. The author has taken the words *Dharma* and *Sanskṛti* in a broad sense incorporating the organisation and integration of various human activities. The way of life evolved by Indians in different periods of their history has been scientifically analyzed. The author has made it clear that the permanent values of life discovered by the Vedic Aryans in India continued to be recognised as such in the later times also. The wrong notion that Indian religion and culture were merely spiritual and other-worldly has been removed very reasonably. The idea of *Karma* or action has been in existence in this country from the very beginning. Great Indian thinkers have always laid stress on the common weal of the people in general. The various social institutions evolved in past eloquently speak of the ardent desire of Indians to make their life rich and happy.

In the work under review the learned author has utilized the latest archaeological researches and has attempted to corroborate them by the known literary data. The composite Indian culture, incorporating diverse elements from the period of the Sindhu-Sarasvatī culture to the present times, has been studied coherently in a simple style. The main tenets of various Indian philosophical thoughts have been assessed critically and clearly.

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The book will no doubt prove quite useful to the university students and also to others who desire to get a clear and correct idea of Indian thought through the ages. The publication has removed a long felt want and the author and the publisher deserve congratulations of all the lovers of Indian religions and culture.

K. D. Bajpai

THE GEOGRAPHICAL ENCYCLOPAEDIA, Part I. Ed. Prof. K. D. Bajpai and others. Indic Academy, Varanasi. 1967. Pp. VII+120. Rs. 20.

An Encyclopaedia of Indian Geography is a basic work for collected information about the geographical place-names, scattered in ancient and mediaeval literatures, travel accounts, archaeological reports, journals, the epigraphs, the Purāṇas, the epics, *etc.* As a matter of fact, the sources for the compilation are such extensive that only a strong board of scholars with proper understanding of the problems of historical geography and power to identify the place-names with the help of Survey of India maps could aspire to tackle such a difficult but fascinating subject.

The first part of the *Encyclopaedia* shows that the information about geographical place-names has been compiled with care, though it could be further supplemented. As a matter of fact, this kind of work requires a card index system with informations compiled from all sources properly indexed and edited before the cards are sent to the press for publication. This is rather an expensive and patient business, but for research, such a discipline has to be rigorously undergone. I do hope that the learned editors had this basic principle in mind before they set on to tackle with such onerous task on historical geography.

However, the informations compiled in the present volume show that they have come from varied sources. At times, their interpretation could be improved upon. But in a work of such magnitude, information are bound to be of unequal value.

I may, however, point out that the value of such reference works depends mostly on the proper get up. Probably, the publisher, in order to keep the cost of the publication down, has not cared for that. A list of abbreviations in the beginning is also absent. Abbreviated forms go side by side with the full titles resulting in a waste of space which should be avoided in future volumes.

The editor and the publisher deserve our congratulations for bringing out such an important work.

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Moti Chandra

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CITIES OF ANCIENT INDIA By Dr. B. N. Puri. Meenakshi Prakashan, Meerut. 1966. Pp. 139. Rs. 12.50.

In this handy volume, Dr. Puri has given useful information about a number of ancient Indian cities. The information on those cities is broadly based on the published works, both literary and archaeological. It should serve as a good guide book for those interested in the excavations and history of those cities. The get up of the volume could have been better.

Moti Chandra

ALAMKĀRAŚĀSTRA (in Kannaḍa) By B.K. Śivarāmayya. University of Mysore. 1966. Pp. 16+204. Rs. 5.

Like grammar, poetics (or *Alaṃkāra-śāstra*) too is an important discipline of study which has richly contributed to the charm and dignity of Sanskrit *Kāvya*. A literary critic, therefore, is expected to be well-versed in it. We have a number of small and big treatises on *Alaṃkāra* in Sanskrit : in fact, they constitute an important branch of Sanskrit literature. This book, *Alaṃkāraśāstra* (in Kannaḍa), is obviously intended for post-graduate students of Sanskrit, studying through the Kannaḍa medium. It is divided into three parts : Part One covers the theme of *alaṃkāra*, its growth, theoretical details and different schools and opinions about it. Part Two deals with dramaturgy (*nāṭaka*), its origin, characteristics and types and Part Three is devoted to the exposition of *Kāvya* and *Kavi*. The presentation of contents is neat and well-documented. The Kannaḍa students, after studying a manual like this, can creditably introduce themselves to advanced studies in Indian Poetics and Dramaturgy elaborated in standard Sanskrit works. There are some Appendices giving useful and classified bibliographical material as well as alphabetical lists of works and authors referred to and of technical terms.

A. N. Upadhye

MŪLA GĪTECĀ ŚODHA By Dr. G. S. Khair. A. V. Gṛha Prakashan, 1786, Sadashiv, Poona-2. 1967. Pp. 200. Rs. 5.

The *Bhagavadgītā* is a popular treatise and evokes respect from the educated public in particular. As such, the author's conclusion that three different authors in different periods composed and added to the original *Bhagavadgītā* would appear to be a bitter pill to swallow. However, on going through the book, one would find that the author has deduced his conclusions fearlessly on the basis of constant thought, sound reasoning and evidence.

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The author has also tried to find out the reason why there is so much contradiction in the views of Eastern and Western critics. The method of research adopted by the author has been rightly styled as 'Interdisciplinary approach'. The information about the various research-charts and tables which the author had prepared for himself would indeed be found to be most useful to research workers.

The peculiar stylistic and other characteristics of the three authors of the *Bhagavadgītā* have been fixed with efforts. The three periods, the three authors, the audience and the readers in those periods have been determined with meticulous care and on the basis of historical evidence. The older and modern Upaniṣads have been fixed in the three different periods in which the *Bhagavadgītā* seems to have been revised.

In order to weed out the interpolations, the author had prepared a *saṁdarbha saṁhitā*, a specimen page of which is given in the book. This gives some idea of the author's subtle and critical study. The 17 tables at the end of the book constitute a model of analytical method. The tripartite *Bhagavadgītā* is printed in three different inks.

However, it may be suggested that stronger evidence must be adduced to prove a number of contentions of the author. The present book forms a valuable addition to the research on the subject.

V. G. Rahurkar

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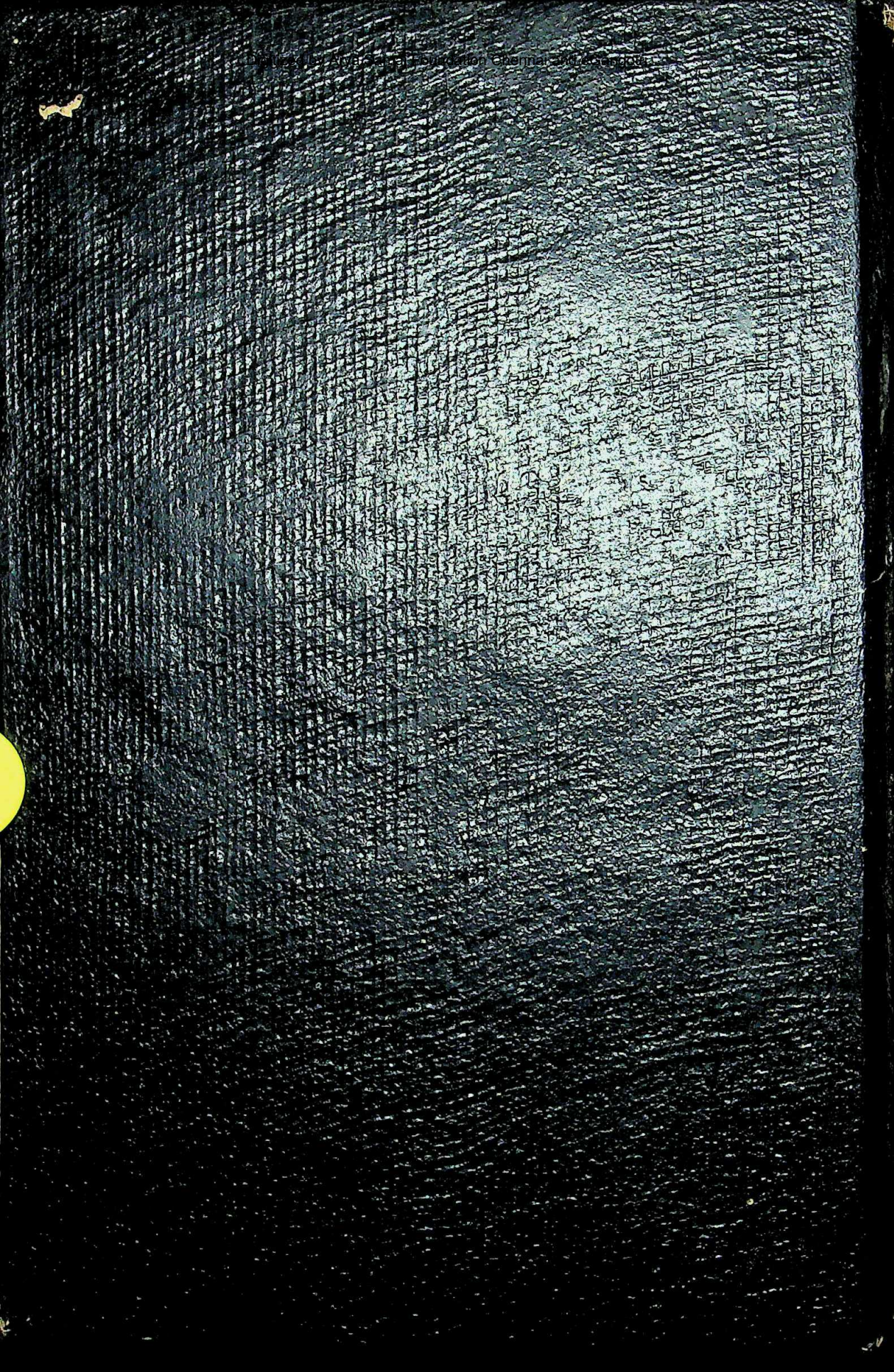
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